THE SEVENTH DOCTOR'S ADVENTURES CONTINUE INSIDE

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Doctor WHO MAGAZINE™

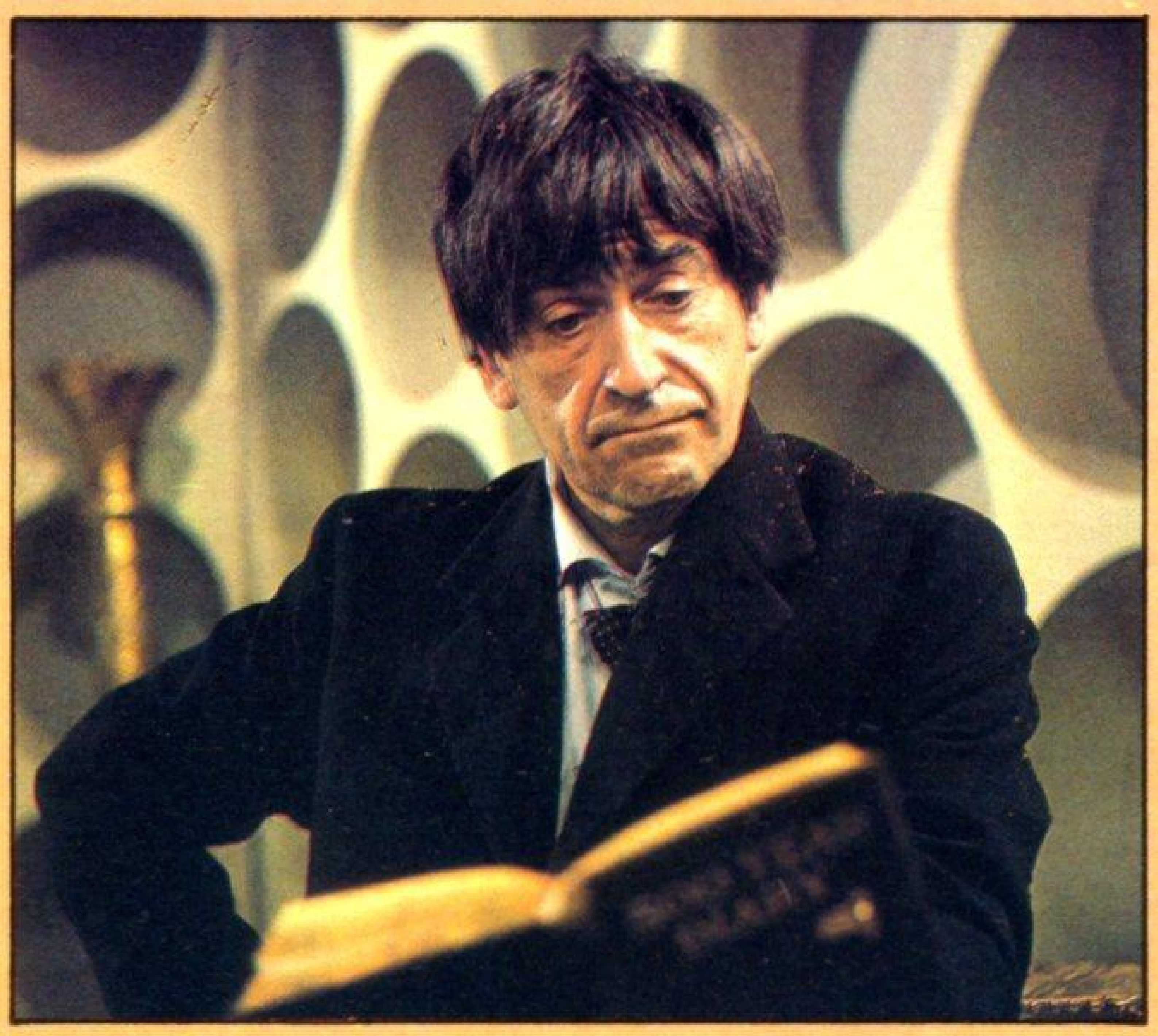
No. 160 • MAY 1990

GIANT PULLOUT POSTER

PLUS: *THE CURSE OF FENRIC* BOOKS COMPETITION!
BARRY LETTS INTERVIEWED • SEASON SURVEY RESULTS • PART TWO OF OUR *SEASON 26* GUIDE

ISSN 0957-9818

MATRIX DATA BANK



Following on from episodes missing from the BBC Archives printed in **Issue 158**, James Richardson from Poole in Dorset has written to ask about the clips from missing episodes that still exist.

The following is a list of all that I know of (cross-checked with the BBC Archive). Needless to say, if anyone knows (or even has) any others then we would be glad to hear from them!

Galaxy Four – A clip from *Four Hundred Dawns* (the first episode) starting with the TARDIS crew approaching the Drahvin Spacecraft and ending with the Chumbley being destroyed outside the Spacecraft. (This clip includes the sequence used in the 1977 *Whose Doctor Who* Documentary.)

The Daleks' Master Plan – Katarina's death from *The Traitors* (the fourth episode), Daleks moving around a control room (*The Traitors*) and some effects footage showing Mavic Chen's SpaShip on the landing pad on Kembel and the Daleks burning the forest (*Day of Armageddon* – third episode).

The Tenth Planet – A short sequence inside the Cybermen's Spacecraft and the Doctor's regeneration in Episode Four from Hartnell standing by the console to Troughton on the TARDIS floor.

The Power of the Daleks – Short sequence from Episode One of the Doctor seeing his predecessor in the hand mirror and a clip of the Daleks at the end of Episode Four chanting "Conquer and destroy".

The Abominable Snowmen – Various 16mm original film sequences, parts of which were used in the final edit of the programme.

Fury from the Deep – The TARDIS arriving on the sea is used in Episode Ten of *The War Games*.

Also in existence is some 8mm home-movie type footage of the location filming for *The Smugglers, The Highlanders* and *The Abominable Snowmen*. This is not BBC material, and forms part of a private collection.

On the soundtrack front, the only material not commonly available is episodes 1, 2 and 4 of *The Crusade,* all four episodes of *Galaxy Four* and the last five minutes of the third episode of *The Myth Makers*.

AUDIO CASSETTES

Staying with soundtracks for the moment and **James A. Spence** from Fife in Scotland writes to ask how many stories have been released officially on audio cassette. The list is as follows:

Genesis of the Daleks (adaptation of original soundtrack with additional narration by Tom Baker): *The State of Decay* (not really a release of the tv story as this is a reading of the novel) and *Slipback* (The radio *Doctor Who* story). The only other recording of an actual *Doctor Who* soundtrack is the 1966 EP record, *The Daleks,* released by Century 21 Records, which featured an adaptation of *The Planet of Decision*, the final episode of *The Chase*. This was narrated by David Graham.

DOUG WHO?

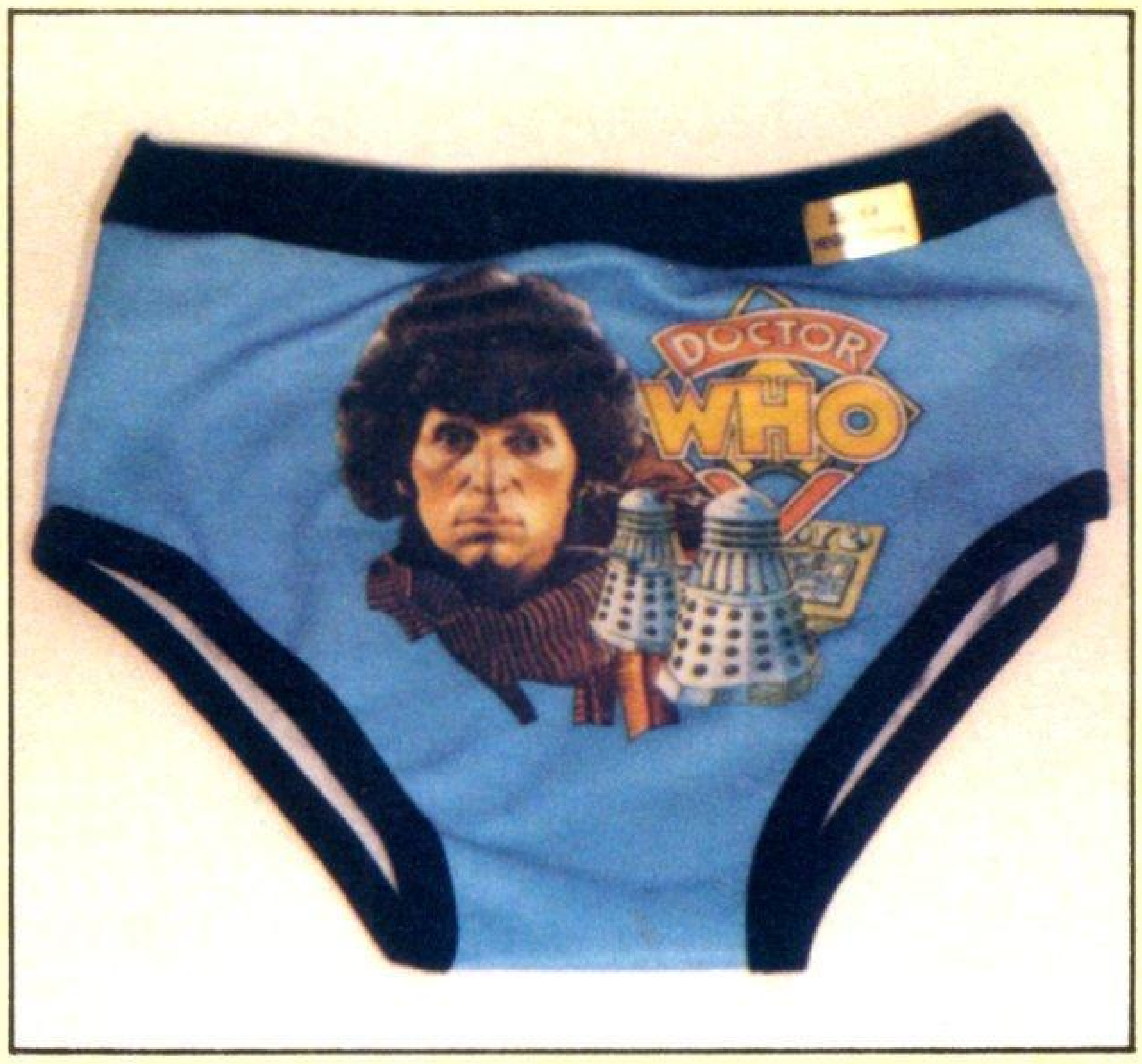
To round off, a final archive-related question from **Andy Ching** of Watford who asks about some 'adult' *Doctor Who* out-takes labelled *Doug Who?* He simply wants to know what they are.

I think it is pretty common knowledge (through Denis Norden's excellent *It'll Be Alright On The Night* series) that things never quite go as they should. When actors and actresses get things wrong during recording of television programmes, or when the set falls apart on them then these sequences are cut and, most often, dumped. However, there used to be a tradition (I don't know if it is still the case) that the Videotape Editors would compile a video of some of the best out-takes for their own entertainment and for the entertainment of their colleagues at Christmas.

Most of the stars were aware of this and even recorded short messages or sequences for the VT staff – others even said "Merry Christmas, VT" after a particularly amusing accident or confusion during recording. Needless to say, some of the material got quite 'blue' and although the Christmas tapes were strictly in-house affairs, copies have surfaced from time to time in the 'outside world'. And that's what *Doug Who?* is.

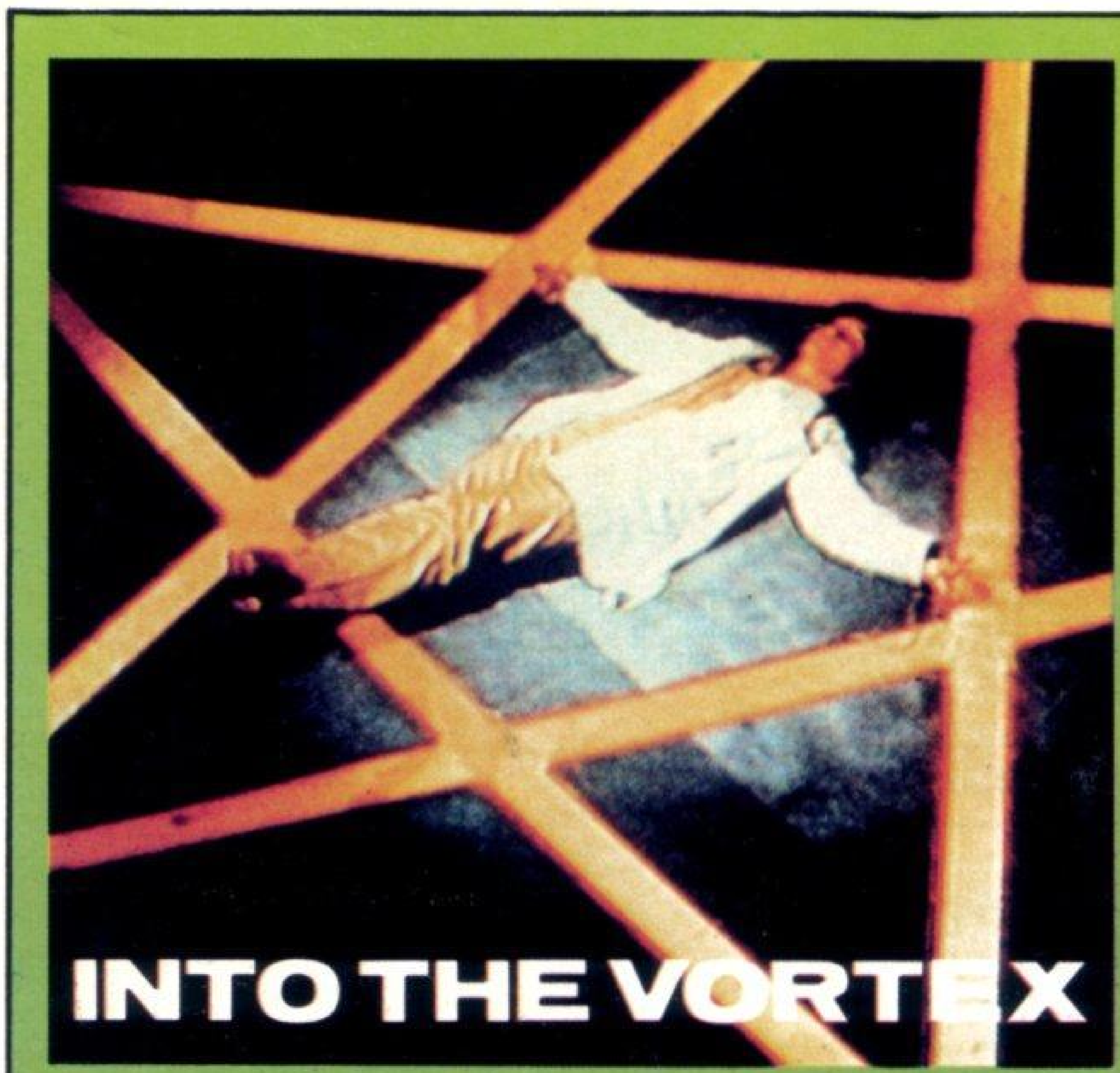
Matrix Data Bank compiled by David Howe. Clips sought report, page 5.
Questions to the DWM address – sorry, personal replies are IMPOSSIBLE.

Collector's Corner



Doctor Who *Underpants*
Manufacturer: British Home Stores
Year: 1981
Original Price: 85 pence
Current Price: £7.50-£10 ($20)

The pride of every fan's wardrobe. The underpants with the image of the Doctor emblazoned on the crotch were guaranteed to impress the girls at parties. They could also be worn on the head at conventions, and even used as a makeshift lamp shade. We should be eternally gratfeul that they did not feature a Dalek firing its exterminator as the connotations could have been quite unpleasant.



INTO THE VORTEX

"Your ancestors have a talent for self destruction that borders on genius."
"Listen, Doctor, I do not like the way you keep talking about my *ancestors . . ."*
"I like your new dress."
"Thank you."
"It's a pleasure . . ."

The Doctor and Leela, The Image of the Fendahl:1

The Doctor seems to have a limitless talent for changing the subject, and he's in good company. Recent investigations into the future of ***Doctor Who*** have uncovered more about ***Star Trek: The Next Generation*** and comedienne Victoria Wood . . . No-one, as yet, is giving any straight answers.

This uncertainty is immensely frustrating, since although not always first with all the news, **DWM** strives to bring you accurate reporting on the state of the programme. We can at least look forward to the beginning of British repeats of *Who* on **British Satellite Broadcasting**'s Galaxy Channel. More BBC video releases are on their way. But ***Doctor Who*** shouldn't be resting on past glories – it's a great programme and commercially successful, with a loyal audience across the globe. I'm sure you'd all like to know what's going on . . .

PIN-UP: *REVELATION OF THE DALEKS*
Alexei Sayle as the DJ. Photo © BBC **4**

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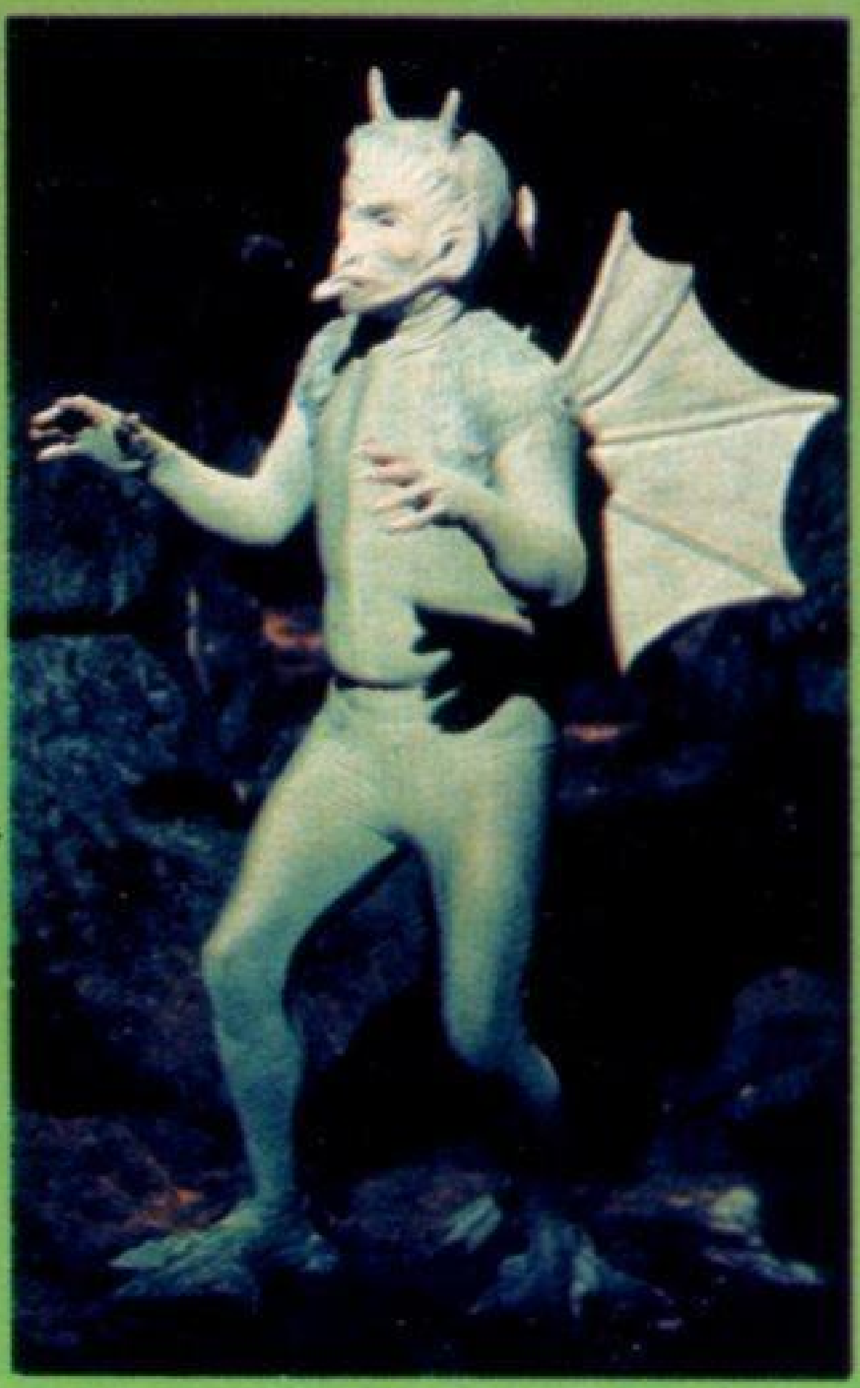

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The Doctor has been re-united with Sarah Jane Smith . . . it could be a very short reunion! Story by Andrew Donkin and Graham S. Brand, art by John Ridgway **25**

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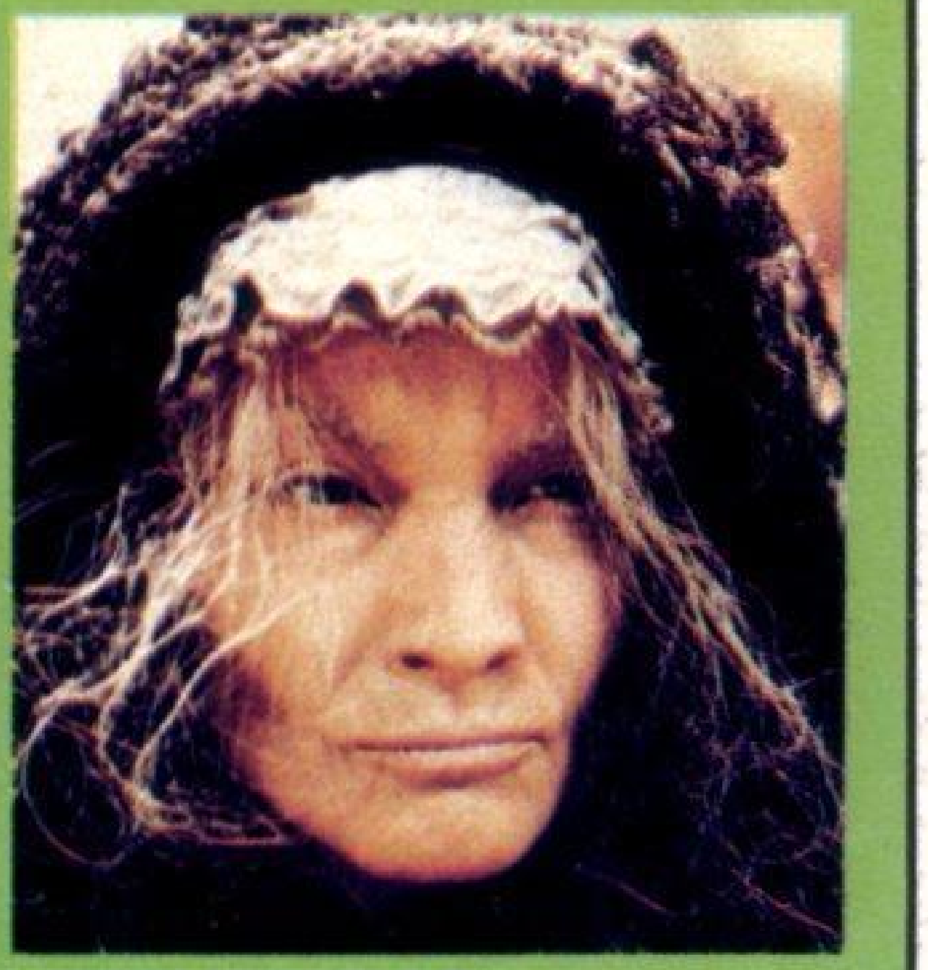

EPISODE GUIDE
Season 22: Colin Baker **39**

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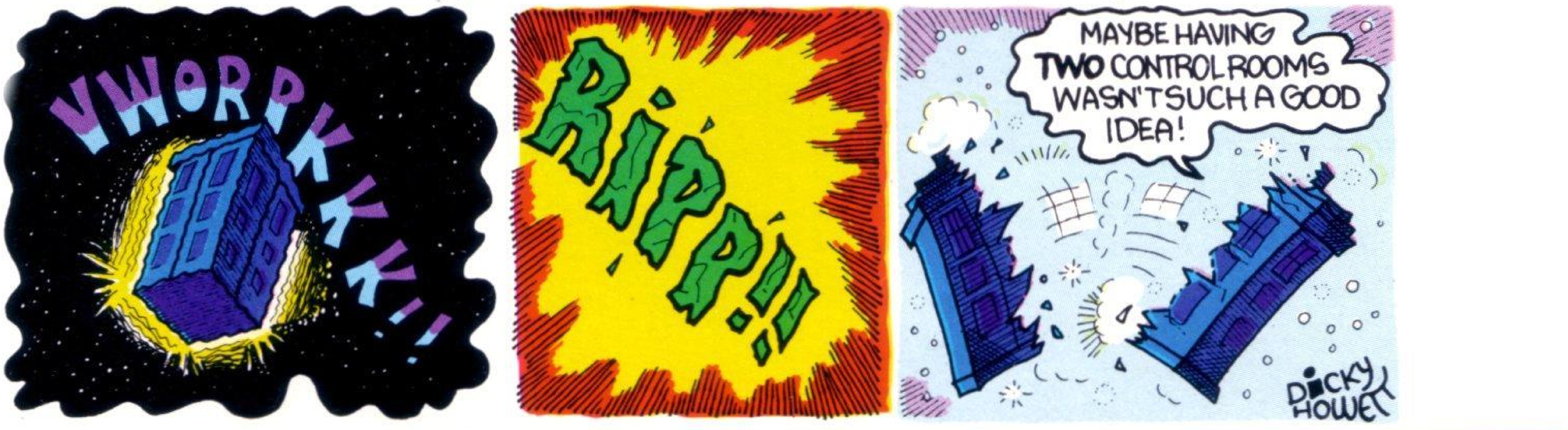
Thanks this issue to: Alister Pearson, Paul Smith, Barry Letts, the *Doctor Who* Production Team, London Buses, British Rail and the large spikey thing just creeping up behind you, right now . . .

On the cover: Jon Pertwee and the Ice Warriors, from our free poster by Alister Pearson!

Doctor Who? by Tim Quinn and Dicky Howett



VWORRPKKK!!
RIPP!!
MAYBE HAVING TWO CONTROL ROOMS WASN'T SUCH A GOOD IDEA!
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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Gallifrey Guardian

STILL WAITING . . .

Independent companies with an interest in producing *Doctor Who* are still waiting for a response from the BBC. No official announcement will be made until late Spring. Despite earlier hopes, DWM can report that no new stories will go into production this year.

Saffron Productions (headed by former script editor and writer for the series Victor Pemberton), Terry Nation and Gerry Davis remain the most publicised bidders to produce the series. "My feeling is that it will go independent, but I've no proof to back that," Victor commented. Both he and Gerry seem to have been met with "A wall of silence."

Victor's documentary on actress Gwen Ffrangcon-Davies for the BBC's *The Lively Arts* magazine programme recently won two awards – an international Emmy and the Grand Silver Award at the New York International Film and Televison Festival.

Cinema Verity, previously reported as contenders in the battle to produce the show, admitted some surprise when again approached about a possible bid. They are not at present pursuing any option to make the series and former producer Verity Lambert seems to be busy enough with other projects.

In addition to a new BBC comedy, *So Haunt Me*, and a comedy-drama set in Australia called *Boys from the Bush*, the two comedies previously reported from John Flanagan and Andrew McCulloch are also in production. A further series of *May to December* is also to be made – the second series did incredibly well in the ratings (on average, thirteen million) and was the most viewed independent production on television during its run. This contrasted strongly with the first which flopped and shows what can happen if you give a series enough time to develop an audience.

Peter Cregeen, Head of BBC Drama Serials, was unavailable for comment on the future of the programme at the time of going to press.

BSB: FULL SPEED AHEAD

An Unearthly Child was the first *Doctor Who* episode to be aired on British Satellite Broadcasting's Galaxy channel, which started cable operation in Britain on 25th March. The satellite station plans to show all existing *Who* stories in their original transmission order.

The repeats are an important event for British fans, and the programme is regarded as one of BSB's major planks in its 'quality programming' image over rival satellite station, Sky.

Already operating on Britain's cable network, satellite transmission begins on 29th April. *Doctor Who* will be aired at 5.30pm on Sundays, and repeated on Saturdays. Aiming for one million viewers before Christmas, BSB hope to repeat the stories being shown now as their audience increases.

Also included in the BSB programming schedules are repeats of BBC material such as *Steptoe and Son* and *Dad's Army*, plus original sf-style shows such as the soap *Jupiter's Moon* and *The Satellite Game*, a new quiz show.

DWM contributor David Howe and writer Jeremy Bentham appeared on a chat show pilot for BSB, provisionally titled *A Particular Passion*. Covering many aspects of science fiction – including comics, robots and UFOs – the hour-long show was one of the first to be recorded at BSB's Marco Polo building in London. It was hosted by Mike Smith. A clip from *The Daleks* was also shown as part of the *Doctor Who* spot and the selected audience included K9 voice man John Leeson.

THE CANADIANS GET THEIR MAN?

A future series of *Doctor Who* could see some recording in Canada, according to a report in that country's *Starweek TV Guide* back in November last year. Merv Stone, director of programming at Youth TV in Canada, was quoted as saying that talks were taking place with the BBC "and, somewhere down the road, we hope to do some production here."

YTV began a split transmission of *Doctor Who* material back in November, showing the latest episodes on a Sunday and, from Monday to Friday, one old episode a night. According to sources in Canada, some cable stations have transmitted the complete run of Tom Baker stories no less than twenty eight times . . .

NETWORK

NOTE! All convention guests mentioned below will appear work permitting. When writing to convention organisers **ALWAYS** enclose a large stamped addressed envelope for any reply. Due to the sheer number of club events and conventions around the world, we cannot guarantee a mention in this section – see **Data Coils** for more details.

BRITAIN

The End of An Era? May 19th, Aldeburgh Film Theatre, Aldeburgh, Suffolk. Invited guests include Sophie Aldred, Colin Howard, Alister Pearson, Colin Baker, Deborah Watling and Nicholas Courtney. Details, Mark P. Short, 3 Daneway Gardens, Leiston, Suffolk, IP16 4XA.

Glasgow Convention May 26th-27th. Guest list now includes Sylvester McCoy, Graham *The Horns of Nimon* Crowden, in addition to Nick Courtney, Alexei Sayle, Philip Madoc, Nicola Bryant and Rona Munro, to name but a few. Details, David Bickerstaff, 2 Elizabethan Way, Renfrew, Scotland PA4 ULX. Places are going fast.

CLUBS

The Grand Order continues to grow from strength to strength – it started last year and now has fifty members. Many joined after reading co-founder Sandra Hughes' letter in **DWM**. The club also produces a well designed quarterly 'zine – *Timeline*. They seem pretty friendly – if a little pushy – so why not contact them c/o Sandra Hughes, Room 54, Day Staff Residence, Birch Hill Hospital, Rochdale OL12 9QB.

The Time Lord Times is produced by the St. Louis CIA. Details: contact Bruce Mai, President, St. Louis CIA, PO Box 733 MO 63188.

Sooner Time and Space Traveller is an energetic newszine production from *Serendipity*, from what sounds like an energetic club based in Del City Oklahoma. Details, Denise Loague, 4620 S.E. 26th Street, Del City, Oklahoma 73115 USA.

Fanzines Review, Page 38.

WHO vs. *TREK?*

A series of Sylvester McCoy repeats on BBC 1 is under consideraton for the Autumn, but as yet there are no definite plans to re-show recent stories.

Any new stories transmitted in the last two years would not have to go through the complicated clearance proceedures which currently, in part, prevent much repeat programming on the BBC channels. **DWM** has learnt that stories being considered include *Time and the Rani*, suggesting a full re-run of Sylvester McCoy's period as the Doctor.

In terms of those all-powerful ratings, the Doctor may be up against some stiff opposition in the Autumn as the US series, *Star Trek: The Next Generation* is now expected to begin transmission as early as October, part of a package bought by the BBC from Paramount which includes the original *Star Trek* episodes and the animated series.

W.H. ALLEN SELLS TARGET IMPRINT

The Happiness Patrol was the last *Doctor Who* book to be published by W.H. Allen, and the Target imprint has now been sold to a multi-national company. The buyer remains a mystery at time of going to press, but changes to the *Doctor Who* line – inlcuding the number of titles in print, covers in production, distribution and future releases – may be on the cards.

The release of *The Curse of Fenric*, originally scheduled for May, now looks dubious. We'll bring you an update on the Target range next issue. ***The Curse of Fenric* Books Competition, Page 16. Off the Shelf, Page 37.**

CLIPS SOUGHT

David Howe's research into clips of missing episodes held by the BBC Archive *(Matrix Data Bank*, this issue), has revealed that only some of the existing material listed is actually held.

Archive Selector Adam Lee stated that only a shorter sequence of the *Galaxy Four* clip – which does not include the destruction of the Chumbley – is held by the archives. Their sequence was included in the

*WHO*VENTION REPORT

Doctor Who's Twenty-Fifth anniversary Down Under was celebrated by more than 200 fans at _Who_vention on January 13 and 14. The programme's followers came from across the continent for the birthday gathering at the University of Sydney, organised by the Australasian _Doctor Who_ Fan Club to mark the silver jubilee of the show being broadcast there. A special guest was actor Nicholas Courtney who was flown in from England for the event.

The celebration began with a barbecue – very appropriate with Sydney sweltering in roasting 30° temperatures and 95% humidity! Even the Brigadier was sporting some nasty sunburn, courtesy of the blazing sky.

The convention featured the usual mix of video screenings, games (cricket and _Doctor Who_ charades), panels and an auction. Nicholas Courtney proved the perfect guest – friendly, effusive and willing to spend hours mingling with fans and signing autographs. During two panels he discussed his work on the programme from _The Daleks' Master Plan_ through to last year's _Battlefield_. He also stated that only one ending was ever shot for the Season Twenty-Six story, despite rumours to the contrary. The alleged filming of an ending where the Brigadier dies was "just a story" he helped put about.

A long-time incidental music composer for the show, Dudley Simpson, now lives in Australia. He gave a fascinating panel about his work, creating some music on the spot to match a video clip.

But _Who_vention's highlight was an appearance by another Australian resident, actress Katy Manning. She turned up during one of Courtney's panels and stole the show while perched on his knee. The pair relived their days as part of the "UNIT family" with Jon Pertwee, bringing the era alive with a string of colourful anecdotes. Manning's lively comments and sparkling innuendos had the audience in stiches.

The convention was not without its technical hitches – like the organisers forgetting to send someone to the hotel to pick up their star guest! The attendance of more than 200 might seem small compared to the likes of PanOpticon, but was considered very good for a country with a population similar to London but spread over three time zones.

David Bishop

Rosemary Parsons (Production Assistant on many _Doctor Who_ stories, including _Remembrance of the Daleks_ and _Battlefield_) took this photo on her recent trip to New Zealand. "Much as I love _Doctor Who_, I just can't get away from it," she said.

◀ children's magazine programme Blue Peter transmitted on 5th November 1973, along with Katarina's death scene from *The Daleks' Master Plan*. Other clips from *Master Plan* listed are not currently held.

The Tenth Planet: 4 sequence featuring Hartnell standing by the console does not include Troughton on the floor of the TARDIS. Also missing is the short sequence from Episode One of *Power of the Daleks*, although the scene from Episode Four is held as part of yet another *Blue Peter*, broadcast in 1967.

Adam was keen to point out that even clips of missing episodes are now of interest to the Archive. Any further information on such material was always welcome. David's research was based on clips held within *Doctor Who* stories themselves and other BBC programmes. It also included clips shown at conventions in recent years.

DOWN UNDER . . .

Tom Baker may appear at a convention in Brisbane in October – more deails as we get them. He's again on air on Australia's ABC network, broadcasting *Who* five nights a week for the next six months. The run began with *Image of the Fendahl* on April 2nd.

Sylvester McCoy, Sophie Aldred and David Banks have also been invited to a convention in Perth in November. More news on that as it happens . . .

GLUTTONS FOR PUNISHMENT

Not content with the immense turnout for the last **DWM** signing, another event has been scheduled at the Cafe Munchen in London, to tie in with the release of the *Abslom Daak – Dalek Killer* book.

Organised in conjunction with Forbidden Planet, Silver Fist and Mediaband, the signing will feature Sylvester McCoy and Sophie Aldred, David Banks plus artists Lee Sullivan, David Lloyd and John Higgins. Writer of *Nemesis of the Daleks*, John Tomlinson, will also be at the event on 28th April. A special limited edition Abslom Daak T-Shirt, produced under licence by Levendis, will be on sale. See advertisement elsewhere this issue for full tour dates.

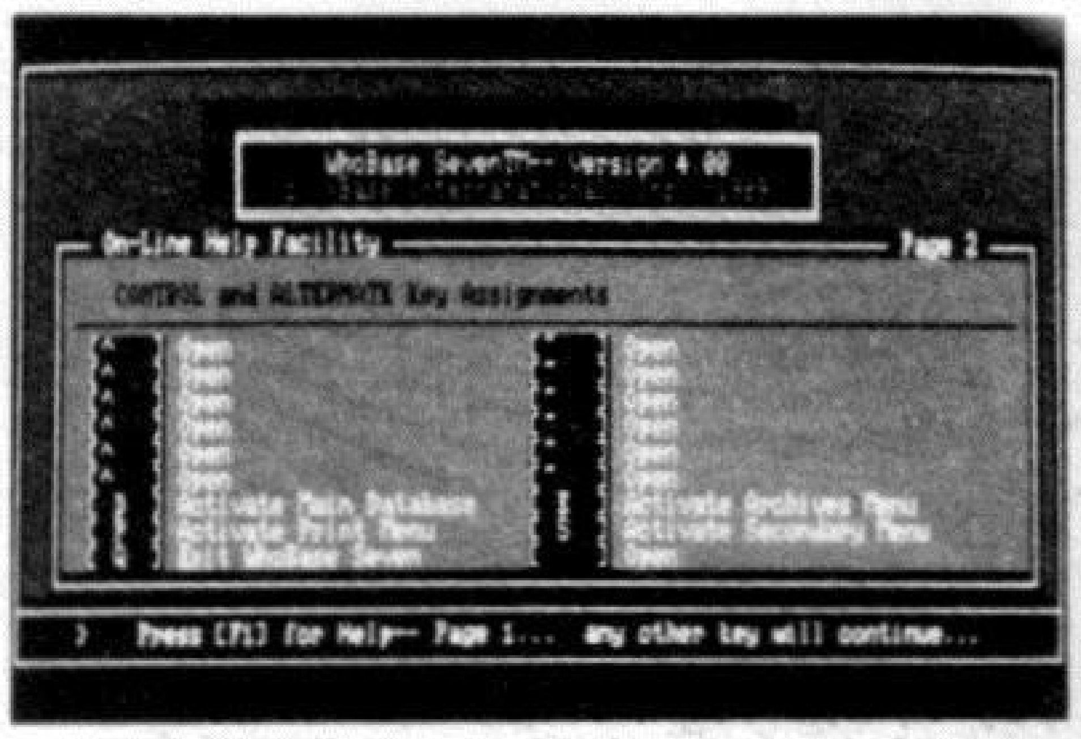
MORE VIDEOS ON THEIR WAY

Both recent British video releases, *An Unearthly Child* and *The War Games*, stormed their way into various video charts in February in the first week of release. More videos are on their way but BBC Enterprises stress any release dates remain provisional.

Titles include *The Dalek Invasion of Earth* and *The Mind Robber* – May (**DWM** printed the cover roughs by Alister Pearson in **Issue 159**); *The Five Doctors, The Brain of Morbius* – July; and *The Web Planet* and *The Dominators* – October. **Video reviews, Page 37.**

MERCHANDISE

Dapol's Ice Warriors are on the market and, apart from the popular Daleks, are the best release yet of the range. Coming complete with weapon – a great add-on feature – the model is marred only by a strange red mouth. It's still well worth £2.99.



Soon to go on sale is a new database produced in the United States. WhoBase Seven is a management system designed to run on IBM PC-XT/AT (and compatible) personal computers with a minimum of 448K RAM using MS-DOS. Versions for Macintosh, Commodore and other systems may be developed, depending on market response.

The main database contains sample *Doctor Who* information including the story number, production code, doctors and more, including major production credits. All information in the database can be edited or added to, making it a very useful reference tool.

The software can be used to catalogue just about anything, from *Who* to *Blake's Seven* and *Star Trek*. It should prove a very useful tool for researchers and fans alike.

The two final ArcHives tapes – *The Cyber Nomads* and *The Ultimate Cybermen* – from Silver Fist are now on sale, along with a very interesting interview tape with Sylvester McCoy and David Banks. The fifty minute interview covers Sylvester's entire career to date, and is especially entertaining for his stories of youth and the unexpected interruptions . . .

We're sorry to report that **Fantasy Zone**, Marvel UK's sister title to **DWM**; has been cancelled afer six issues due to poor sales.

BEYOND THE TARDIS

Campion has been axed by the BBC after two series, but Peter Davison's not out of work – he's decided to return to *All Creatures Great and Small* as

Tristan for the seventh series of the veterinary soap. That's likely to be screened in the late summer in Britain.

Colin Baker continues his tour of *Born in the Gardens* by Peter Nichols which began in February. The starting dates at each venue for April-May are [box office telephone numbers]: April 9th, Princess, Torquay [(0803) 297527]; April 16th, Arts Centre, Horsham; April 23rd, Arts Centre, Aberystwyth; April 30th, Playhouse, Newcastle [(091) 232 7079] – to be confirmed; May 7th, Grand Opera House, York; and May 14th, Arts, Cambridge [(0233) 352000].

Perhaps the funniest story of the month was a report in *Television Week* (February 8-14th) headlined JIFFI COULD COME UNSTUCK: "The latest advertisements for Jiffi condoms could cause offence with a new campaign through TBWA. The advertisements feature home movie-style shots of elderly couples which are sub-titled. 'Parents Of . . .' followed by the name of an alleged unpopular celebrity. The end-line reads 'If only they'd used a Jiffi condom.'

Among the celebrities being considered is **Bonnie Langford.** TBWA is apparently alert to possible law suits." Bonnie is currently starring in a new production of *Pirates of Penzance* at the London Pallladium with Paul Nicholas.

BBC producer **Louis Marks**, who wrote such gems as *Day of the Daleks* and *The Masque of Mandragora* is currently making *Sweet Nothing*, a film set amongst the homeless community.

Warriors' Gate and *Terminus* author **Steve Gallagher's** *Oktober* film will now start shooting in September of this year with location work in Scotland, France and Switzerland. The plot centres on one man's struggle against a multi-national drugs company.

Doctor Who Production Secretary **Clare Kinmont** has moved on to BBC Birmingham. We wish her the best of luck and thank her for all her help.

Finally, actress **Fiona Cooke** who plays Gail Robertson in that essential ingredient in everyone's life, *Neighbours*, has aspirations to become one of *Doctor Who*'s assistants. With no production currently underway she should be so lucky!

Writers this issue: John Freeman and David Bishop. Beyond the TARDIS *compiled by Dominic May. Thanks this issue to Martin Proctor, Roger Clark, Dallas Jones and Simon Smedley.*

SURVEY RESULTS

"I've been watching Doctor Who *since Season Eleven and I have to say that Season Twenty-Six has been the best series yet. If the series can be likened to a wine, 1989 would be a vintage year!"*

Paul Cope

Once again this year, the response to our Season Survey Poll was good, despite the stricter time limit. Nearly nine hundred replies were received, with many additional comments to sift through and compile. While ratings for this year's season were disappointing, your enthusiasm for the show appears unabated!

As in last year's poll, the percentages are calculated from the total number of votes cast in each respective category. The results display at least the top four results in each. In addition to your comments, four **DWM** writers have been asked for an 'On the Spot Review' for each story.

FAVOURITE STORY

Following his triumph in Season Twenty-Four, Ian Briggs once again wins first place with his latest script, *The Curse of Fenric*:

"Atmospheric, tense, well acted, brilliantly directed and it all made sense. The Curse of Fenric *was a masterpiece."*

J. Dickie, Suffolk

"The superb Haemovores emerging from the sea evoked nostalgic memories of the classic The Sea Devils *of 1972."*

David Houlgate, Scriven

The casting of Nicholas Parsons as Mr. Wainwright may have been controversial when announced but most of your letters congratulated him on giving a dedicated, genuine and moving performance. Many readers also praised the development of the Ace character in this story, specifically pinpointing the "I'm not a little girl anymore" speech.

The scene in which the Doctor orders the Ancient One to destroy Ace met with much critical acclaim. As many of you pointed out, it's unusual for a companion to take such a leading role in *Doctor Who* and praised the way Ace was allowed to mature in this season.

Survival came second in the poll:

"This was the only consistently good story in both content and interest value at all. Fabulously atmospheric and artistic to look at. Very reminiscent of Planet of the Apes.*"*

John Miller, London

"One of the most effective and original pieces of television drama I have ever seen."

D. Scott, Herts.

Once again, the presence of the Master (complete with new silk costume) in this story was a point of some controversy. To some, Mr Ainley's performance was wasted on a script in which there was no real reason for him to be there. To others, he was the saving grace.

"Anthony Ainley has once again come back to the programme in a story where he has been utterly wasted, just like Mark of the Rani. *It always seems as though he is written in at the last minute to keep his fans (of which I am one) happy."*

Peter Eaglen, Dorset

Sylvester McCoy's Doctor came under critical scrutiny during *Survival* from an unfortunately unsigned letter:

"Can we tone down the Doctor's character next year, please. Sylvester is fine when moody but when he gets angry or excited, his performance greatly degenerates. His terrible delivery of 'If we fight like animals, we'll die like animals' had me diving behind the sofa…in embarrassment."

Marc Platt's intriguing *Ghost Light* came third. Again, readers were divided, some complaining of the lack of explanatory dialogue (was I really the only one to understand it first time?) while others heralded the story as a masterpiece: ▶

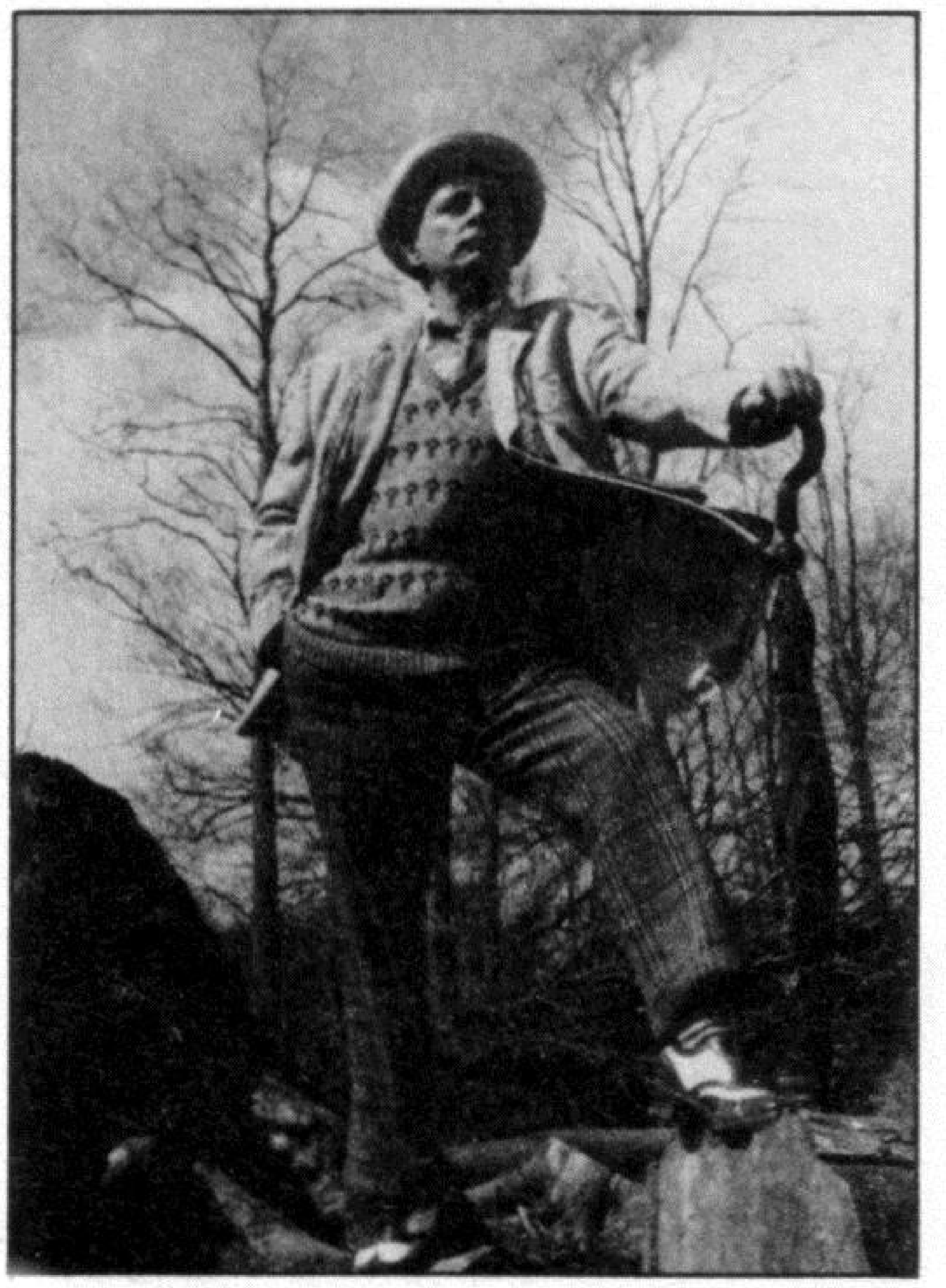
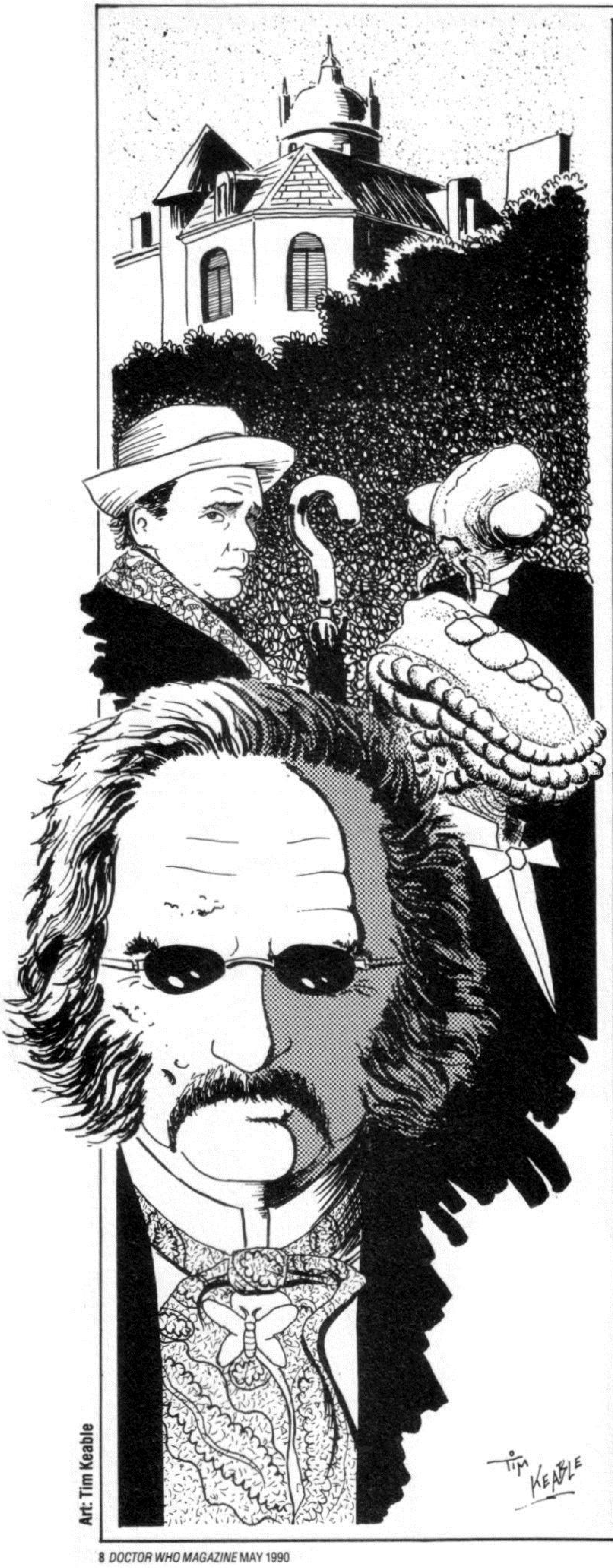


PHOTO GALLERY

SC01 Sylvester McCoy is the seventh Doctor.
Photograph by Steve Cook, see overleaf.



Art: Tim Keable

BEST STORY

The Curse of Fenric	61.9%
Survival	16.6%
Ghost Light	11.2%
Battlefield	10.3%

BEST EPISODE

The Curse of Fenric: Ep. 4	29.1%
The Curse of Fenric: Ep. 3	13.8%
Survival: Ep. 3	8.6%
Ghost Light: Ep. 1	8.6%
Battlefield: Ep. 4	8.4%

BEST ACTOR

Nicholas Courtney (Lethbridge-Stewart)	24.3%
Ian Hogg (Josiah Smith)	20.1%
Anthony Ainley (The Master)	16.2%
Dinsdale Landen (Dr Judson/Fenric)	15.5%

BEST ACTRESS

Jean Marsh (Morgaine)	61.7%
Sylvia Syms (Mrs Pritchard)	12.6%
Katharine Schlesinger (Gwendoline)	7.2%
Angela Bruce (Brigadier Bambera)	6.5%

BEST VILLAIN

The Master	59.1%
Josiah Smith	13.1%
Morgaine	11.5%
Fenric	10.8%

BEST MONSTER

The Destroyer	59.6%
The Haemovores	22.3%
Cheetah-People	8.5%
The Ancient Haemovore	8.3%

BEST WRITER

Ian Briggs *(The Curse of Fenric)*	61.2%
Ben Aaronovitch *(Battlefield)*	14.5%
Marc Platt *(Ghost Light)*	14.3%
Rona Munro *(Survival)*	10.0%

BEST MUSIC

Mark Ayres *(Ghost Light/Curse of Fenric)*	50.3%
Dominic Glynn *(Survival)*	35.5%
Keff McCulloch *(Battlefield)*	14.2%

BEST DIRECTOR

Alan Wareing *(Ghost Light/Survival)*	49.6%
Nicholas Mallett *(The Curse of Fenric)*	36.9%
Michael Kerrigan *(Battlefield)*	13.5%

BEST VISUAL FX

Survival	30.5%
Battlefield	29.4%
The Curse of Fenric	22.4%
Ghost Light	17.7%

BEST COSTUME DESIGN

The Curse of Fenric/Ken Trew	29.7%
Ghost Light	26.3%
Survival	23.5%
Battlefield	20.5%

THE SEASON 26 HALL OF FAME

Sylvester McCoy	34.0%
Sophie Aldred	21.8%
John Nathan-Turner	15.2%

FAVOURITE DOCTOR

Sylvester McCoy	32.3%
Tom Baker	28.7%
Peter Davison	12.0%
Jon Pertwee	8.5%
Patrick Troughton	7.5%
Colin Baker	5.4%
William Hartnell	4.2%

*"*Ghost Light *was as rich as an illuminated manuscript. It had well drawn characters, a thought-provoking script, baffling bits of dialogue and places where the viewer's imagination had to fill in. It all unified perfectly. Delightful!"*

D. McKinlay, Melbourne

"I look forward to seeing more of this kind of story. It's nice to see an adventure when the viewer doesn't fully understand what's going on – it just adds to the air of mystery."

Stephen J. Collyer

"I doubt if it appealed to the casual viewer unwilling to devote much attention or thought. Perhaps a side effect of using fan writers?"

M. Owen, Onchan, Isle of Man

It's with great pain that I have to present the **DWM Wooden Spoon Award** to Ben Aaronovitch's *Battlefield*:

"The story had many good ideas but the overall plot let it down. It also went against something of a tradition in Doctor Who*: that there is no such thing as magic (as explained by Jon Pertwee in* The Dæmons*)."*

Iain Morrison, Glasgow

But...

"The last part had me on the edge of my seat, thanks largely to John Nathan-Turner's cleverly released rumours of the Brigadier's possible demise."

Jeremy Pinel, Lee, London

As John Davies of Dronfield, Sheffield summed up: "There really shouldn't be a Wooden Spoon for this season for whichever story finishes last." True words in this consistenly good season!

BEST ACTOR

With Sylvester McCoy excluded, the temporarily re-engaged Lethbridge Stewart, actor Nicholas Courtney, inevitably won first place over his colleagues for his consistently enjoyable and charismatic portrayal of the Brigadier.

"Nicholas Courtney was brilliant. He proved yet again that he is a vital character in the show's long term formula. I am glad that he played such a major role in Part Four."

D. Robertson, Lancs.

Ian Hogg also provoked much praise for his splendid realisation of Josiah Smith, prompting J. Pinel of London to suggest him for the role as Eighth Doctor . . .

BEST ACTRESS

Again, we chose to exclude Sophie Aldred in this category. Rest assured she has not upset us, but the odds are obviously too much in her favour and we found this unfair to other artistes. Former companion Jean Marsh romped home to victory in this category for her powerful performance as Morgaine in *Battlefield.*

"Morgaine was a super foe. I don't quite know how UNIT are going to imprison her, though.

GHOST LIGHT

Like *Full Circle* before it, *Ghost Light* was written by a 'fan', and stood out because of it. An atmospheric Victorian three-parter, Marc Platt's story followed a much faster *Battlefield* and told the story of Light, best described as a guy with a headeache from out-of-town, unleashed from the basement spaceship of Gabriel Chase.

The first of the season's two Perivale settings, this all-studio tale succeeded when many others have failed. With the action already located on the inside, director Alan Wareing underlined his good fortune by effectively using darker lighting to heighten the menace of the unknown.

There was some excellent acting from a relatively small, contained cast that featured the likes of Sylvia Syms, Ian Hogg and Michael Cochrane. John Hallam's voice to Light was perhaps a little silly and contrived, but undeniably original. Sylvester McCoy and Sophie Aldred delivered another couple of convincing performances as Doctor and Companion, both already assured of recognition as one of the best central partnerships the programme has ever seen.

Despite the intricacies of plot that were sometimes quite lost on me, ample threads and visual delights sustained attention throughout. Not only was the period captured by the inventive set design of Nick Somerville but also the credible and relevant (Darwinian) dialogue.

If there is a criticism to be levelled at Mr. Platt it would be that he, along with so many others, glibly deals with the imminent destruction of Planet Earth as the story's main thrust. Why must everybody threaten universal domination or mass genocide?

For me, *Ghost Light* achieved that rare and certain 'feel' which made *Doctor Who* great and helped overlook the production's debateable failings. A definite eight out of ten.

John B. McLay

BATTLEFIELD

In *Battlefield, Doctor Who* ventured for the first time into sword-and-sorcery territory, which was a good idea for a story. Sadly, though, there were two problems with the script that always threatened to overwhelm it.

First, it suffered from the same drawback as stories such as *Invasion of the Dinosaurs* and *Time-Flight*: although potentially spectacular, its ambition exceeded the series' limited resources. For example, writer Ben Aaronovitch had originally indicated that the knights should be giant, Transformer-like machines, but in the transmitted story they had been reduced to men in ordinary suits of armour.

The second problem was one of pacing and structure. It took too long for Brigadier Lethbridge-Stewart to get involved in the action, for instance, and the real high-point of the story came with the appearance of the Destroyer, which made everything after that seem an anti-climax. Perhaps the script just needed to go through one more draft to iron out these problems.

In its favour, it has to be said that *Battlefield* was quite entertaining, and certainly never dull – some nice set-pieces come to mind, and the characterisation was generally good – but in the end it must unfortunately be considered something of a disappointment.

Stephen James Walker

PHOTO GALLERY

SC19 Sophie Aldred is "Ace".
Photograph by Steve Cook, see overleaf.

◀ *Replace the dreadful Rani, bring back Morgaine!"*

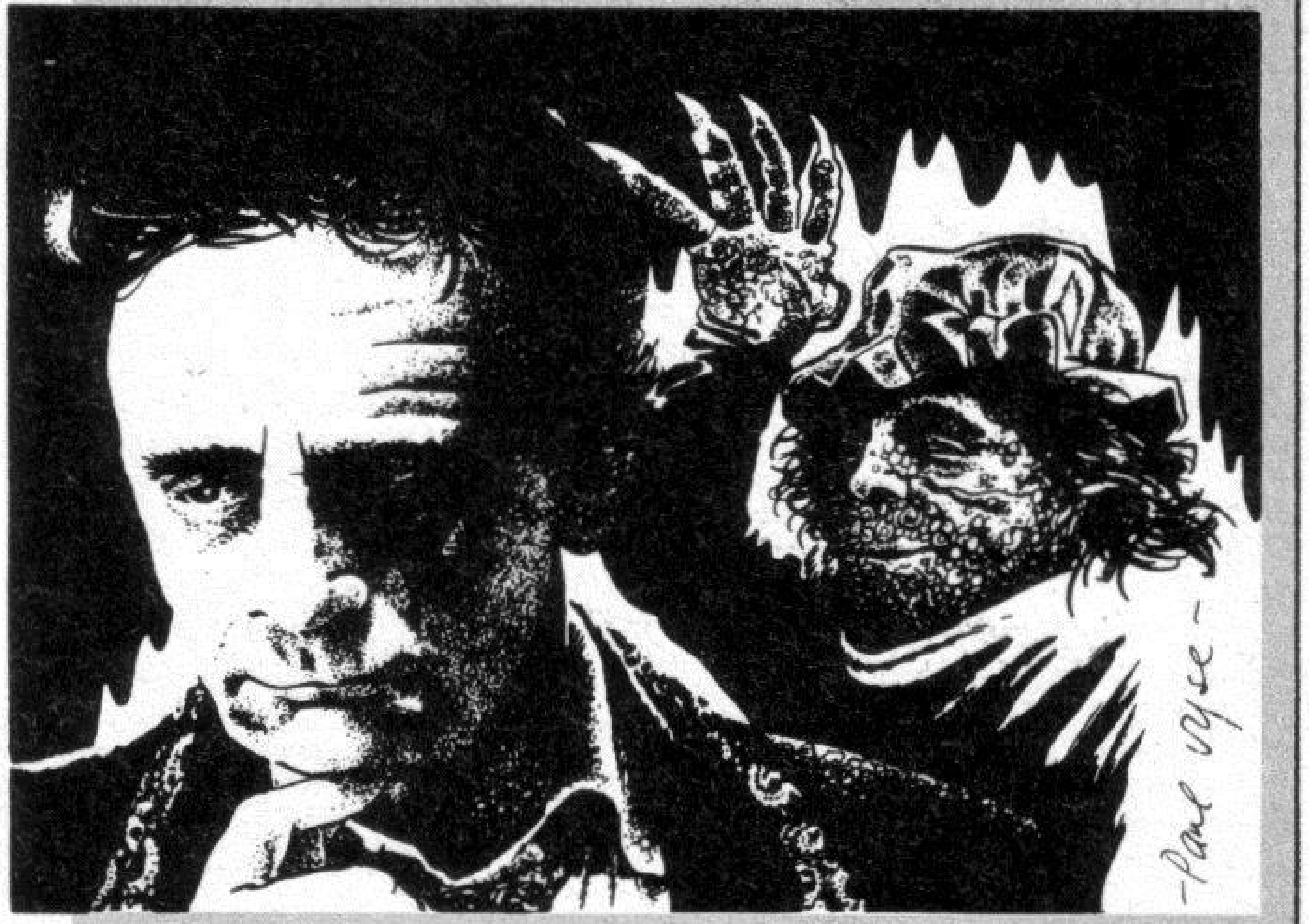
Ian Childs, Hatfield,
Doncaster

BEST VILLAIN

I must admit my surprise at the Master's score in this category. I envisaged Josiah Smith and Fenric (Judson/Sorin) giving the Master a run for his money. Not so!

"The Master's 'disease' brought a new angle to the character and showed Anthony Ainley's acting skills in possibly the best Master story since The Keeper of Traken."

Adrian Daykin, Derbyshire



Art: Paul Vyse

THE CURSE OF FENRIC

Recipe for success: a spoonful of Norse mythology
half a cup of Balkan mythology
a teaspoon of Shelley
a sprinkle of *Who* mythology, for taste.

Whip up until thick'n' creamy and serve for four weeks on Wednesday evenings on BBC television. Call your new recipe *The Curse of Fenric* and viewers will love you forever.

Having surprised a great many people with *Dragonfire* (those "in the know" wrote *that* off before it had even been made as "hackneyed", "old hat" and "traditional"), Ian Briggs found a better prepared audience with his second script for the show. Over the four episodes he piled on all the ingredients that have made *Doctor Who* the success that it is; mystery, horror, action and perhaps most importantly, good rounded characters.

Apart from the nice continuation of character development for Ace, we met a vicar whose faith in God was shattered by a terrible war, a Russian soldier who although loyal to his country, was not a stereotyped fanatic who would sacrifice everything for his beliefs. We also met a villain who, despite not getting enough information, seems to have been scheming against the Doctor for a great many centuries, awaiting the chance to escape and have his revenge.

The use of people linked through location is a different twist on a familiar theme and all these strands were woven together to make for one heck of a satisfying final episode. *The Curse of Fenric*, through the talent of the previously uninspiring Nick Mallet's directing, had something lacking in recent location-based stories, atmosphere. I for one found Part Three to be particularly chilling. The confrontation between the vampiric girls dragging the Russian soldier to his death and then their tormenting of Wainwright stands out in particular.

I've got excited and enthralled a great deal by *Doctor Who* since John Nathan-Turner was joined by Andrew Cartmel, but this was the first time in years that I was actually chilled. Great stuff – stick it out on video, BBC Enterprises!

"Ainley was superb with one of his most nefarious performances yet."

Gareth Pugh, Godalming

BEST MONSTER

Will the person who voted for Sophie Aldred in this category kindly not do so again! The stunning Susan Moore/Stephen Mansfield creation, the evil, world-devouring Destroyer won 'horns down' (ouch!).

"The Destroyer was terrifyingly realistic, the best monster since the Terileptils. I didn't feel as though he was done justice in Part Four; I hope he returns."

J. Kennedy, Ilkley, Yorks.

BEST WRITER

"Ian Briggs must be congratulated for providing a virtually flawless story which contained suitable scope for the many action sequences, extensive principle character development (Ace), to tie up so many loose ends, and to introduce and develop new characters all in the right proportions."

Den Greenwade, London W1

Ben Aaronovitch followed Ian's landslide majority, with some interesting comments made of Marc Platt's *Ghost Light* scripting:

"Not a word wasted, everything contributing to the final concept Marc was presenting. I was amazed to find out Mr Platt is a 'fan writer'. The best of luck to him!"

J. Murray, USA

"Marc Platt wrote a lovely, entertaining story with the original theme of evolution. The characters were all brilliant and the story fitted into three parts very well. It was startlingly well written considering it was by a fan."

Christopher Springate,
Hayfield

BEST INCIDENTAL MUSIC

As in last year's poll, one composer wrote scores for two stories; this may have been unfair to the others but Mark Ayres' wonderful work on *Ghost Light* and *The Curse of Fenric* provided both stories their unmistakable, sinister flavour and met with incredible praise from your letters.

Many commented on how Mark's incidentals have matured since his early contributions to Keith Barnfather's Myth Makers videos. Scores especially mentioned were the Haemovores' rising from the sea and Ace's realisation that the Doctor brought her to Gabriel Chase in *Ghost Light*.

Dominic Glynn made second place for his memorable and highly original work on *Survival*, while Keff McCulloch came in for some staunch criticism this season. Many letters complained that his music for *Battlefield* was far too similar to previous work and he should try to approach future *Who* work from a different angle. However, his score for the apparent destruction of the Brigadier was very popular.

BEST DIRECTOR

"What can I say? I knew he was going to be good after last year's The Greatest Show in the Galaxy. *Alan Wareing always provides an atmospheric and visually stunning aspect to* Doctor Who."

Saxon Bullock, Redruth

"I knew his work last year was indicative of good things to come."

Jeff Murphy, Winchester,
Ohio

Nick Mallet's work on *Curse* also came in for much praise:

"Who would have thought that there would be life after Paradise Towers? *Nick Mallet isn't a victim of* Crossroads *after all."*

Stephen Lovell, Taunton

BEST COSTUME DESIGN

A new category here and a very close contest it was too. However there was some confusion with some readers who voted for specific costumes instead of individual designers or stories. These votes (for example, the Master's costume) were allocated to their respective stories. Nevertheless you all agreed that the standard was exceptional this year and the percentage margin between the four stories was never more than 3.5%. Designer Ken Trew earned special praise for *The Curse of Fenric* and his costume work for the Doctor and Ace.

BEST VISUAL EFFECTS

"The best visual effects were seen in the best episode ever (Survival:3); *an excellent finale for the Eighties* Doctor Who."

A. Burke, Toddington

Video Effects designer Dave Chapman put *Survival* at the

SURVIVAL

Survival of the fittest! This was the hook of the last (to date) of the Doctor's adventures. The concept of unusual events taking place in mundane, every-day situations is not new to *Doctor Who*, but it is in this area that the show is most consistently successful. Thus, with this in mind, present day Perivale proved to be a superb setting for disappearing milk-men, dimension-hopping cats and Cheetah People on horseback.

The script was perhaps a little too abstract and thin on plot, but interesting dialogue and good directing rather made up for this. The Master made a welcome return, rather more sedate than in the past and sporting a none too slimming new outfit. The Cheetah People were interesting but proved difficult to realise. Also disappointing were the animatronic cats, particularly if you happen to have seen *Pet Sematary*. Hale and Pace's guest appearance was nice, fitting more comfortably into the plot than have previous guest stars.

On the whole, the sequences on Earth were more enjoyable than those set on the planet of the Cheetah People. High points of the story were the Doctor's attempts to trap the cat and of course the Doctor's final speech to Ace.

Different, but good.

Vanessa Scott

top of the pile for this category, earning special mention for his magnificent panoramas of the doomed world of the Cheetah People.

"The breathtaking visual effects were complimented by Dominic Glynn's excellent music. You really could believe the cast were on an alien planet. . ."

I. Davies

THE SEASON 26 HALL OF FAME

Another new category from the outset it was increasingly obvious who was going to be the clear winner. The top three in reverse order:

"A brilliant season! John Nathan-Turner can proudly say that in his last season he gave the fans the best!"

Craig Gray, Glasgow

After ten years as Producer, Season Twenty-Six was John Nathan-Turner's final series. He was praised not only for last season, but for his past series, his choice for the Fifth to Seventh Doctors, and his resilience to paltry and 'sensationalist' fan criticism.

"Sophie Aldred brought us a consistently strong performance as Ace to bring us the best female companion since Elisabeth Sladen's Sarah Jane Smith."

Patrick McConkey, Belfast

"This year's stories demanded a lot from Sophie, yet she delivered superbly, undoubtedly making Ace the best companion ever to grace our screens."

Anthony Townsend, S. Devon

"I want her to stay forever!"

Gary Davidson

Sophie was voted second in the Hall of Fame, with Ace given incredible scope for development in Season Twenty-Six thanks to Messrs Platt and Briggs. Many said that had there been a Favourite Companion category this year Ms Aldred would definitely have come top. But Who came top of this category?

"Sylvester has gone from Cosmic Clown to man of mystery to Galactic Gentleman. His performance in Season Twenty-Six merit great award!"

Kenny Smith, Glasgow

"Sylvester once said that he wanted to be remembered as 'the guy who put Doctor Who *back on the rails'. After Season Twenty-Six, nobody can question that!"*

Simon Gosney, Shaftesbury

The current Doctor, Sylvester McCoy wins the Season Twenty-Six Hall of Fame award for best overall performance and contribution.

"If Sylvester stays for another year, he will definitely get my vote as my all-time favourite Doctor!"

Steven Phillips, London

To be honest, I don't think he'll need it. . .

FAVOURITE DOCTOR

The results for this annual poll compared with last year were staggering. After twelve stories, Sylvester McCoy has become the **DWM** readers' favourite Doctor. It's still very close; Tom Baker was still only 3.6% behind him. The Fifth Doctor, Peter Davison improved on last year's score and moves up into third place beating Jon Pertwee who, with 8.5% falls to fourth place.

There is no change to the bottom of our 'chart'. Patrick Troughton can unfortunately achieve no better than fifth place a little above Colin Baker, whilst my own personal favourite, William Hartnell, is still rated lowest. As I said last year, this is mainly due to underexposure in Britain and it will be interesting to see how the first and second Doctors fare with the British Satellite Broadcasting repeats and the BBC Video *Doctor Who* 'Blitz' for 1990.

In addition to your comments about Season Twenty-Six we received hundreds of additional comments and cogently argued points of view ranging from the lack of BBC repeats, Season Twenty-Seven, the possibility of a new Doctor and companion and even (somewhat prematurely, perhaps) suggestions for the role of the Eighth Doctor. Once again, thanks to all of you for replying, even those who spotted our deliberate mistake and put their ages twice. (For the record, the average age of the **DWM** reader works out at just over eighteen, but more of that in our **DWM Survey** next issue). I look forward to hearing from you all after Season Twenty-Seven.

I'll finish with one of my favourite letters which came from Young Daniel Finkelstein who, obviously desperate to see some vintage episodes, sent me this poem:

It's all very well for those of Thirty five plus
But why can't the BBC think of us?
Being so young we have not had the chance
to view older stories, not even a glance
£9.99 for each video they bring out
that's ten weeks pocket money also run out
So please show us some repeats
so we can sit and watch, glued to our seats. . .

Follow that! ◆

Comments and final percentages compiled by Paul J. Smith. Votes counted by Paul Travers, with grateful thanks to David Bishop and Sarah Cheesman.

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Set One
SC01 *Sylvester McCoy as the 7th Doctor*
SC02 *The TARDIS*
SC03 *Ace (Graffiti Background)*
SC04 *Colin Baker as the 6th Doctor* **Mysterious Planet**
SC05 *Nicola Bryant Portrait* **Mysterious Planet**
SC06 *Sophie & Sylvester leaning on Dalek* –**Remembrance**
SC07 *Bonnie Langford teases bearded Colin Baker* – **Publicity**
SC08 *Louise Jameson* **Publicity**

Set Two
SC09 *Sylvester McCoy at Iceworld restaurant* – **Publicity**
SC10 *Dalek*
SC11 *Sophie Aldred seated* **BBCtv Roof**
SC12 *Colin Baker, Nicola Bryant and Janet Fielding* –**Publicity**
SC13 *Nicola Bryant (white jumpsuit)* **Publicity**
SC14 *Sophie Aldred & Sylvester McCoy* **Publicity**
SC15 *S. McCoy, S. Aldred & Simon Williams as Gilmore* – **Remembrance**
SC16 *Bonnie Langford as 'Mel'* **Publicity**

Set Three
SC17 *Sylvester McCoy (close up)* **Publicity**
SC18 *A Cyberman*
SC19 *Sophie Aldred jumping* **BBCtv Roof!**
SC20 *Sophie Aldred (1st Dr Who photo session)* –**Publicity**
SC21 *Colin Baker hugs Nicola Bryant* **Mysterious Planet**
SC22 *Sylvester McCoy (stalking prey!)*
SC23 *Bessie*
SC24 *Sylvester McCoy & Bonnie Langford* – **Publicity**

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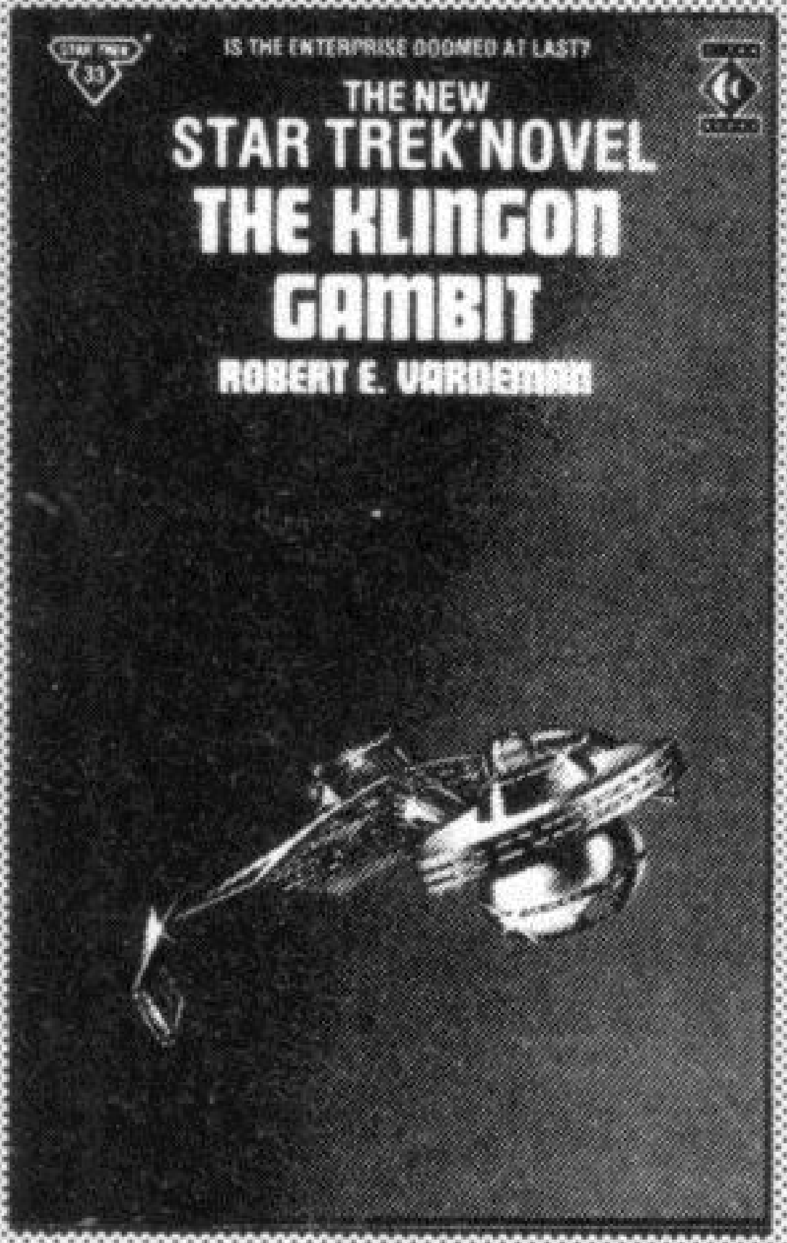
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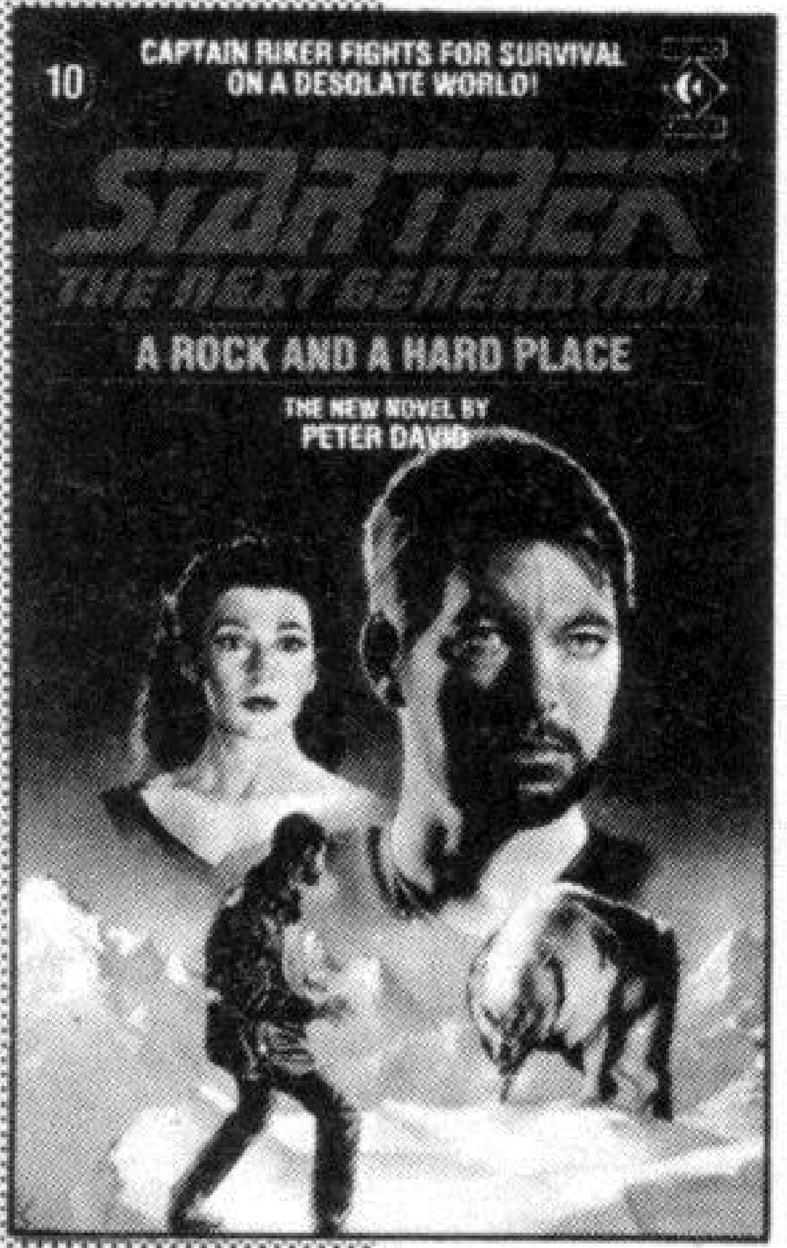
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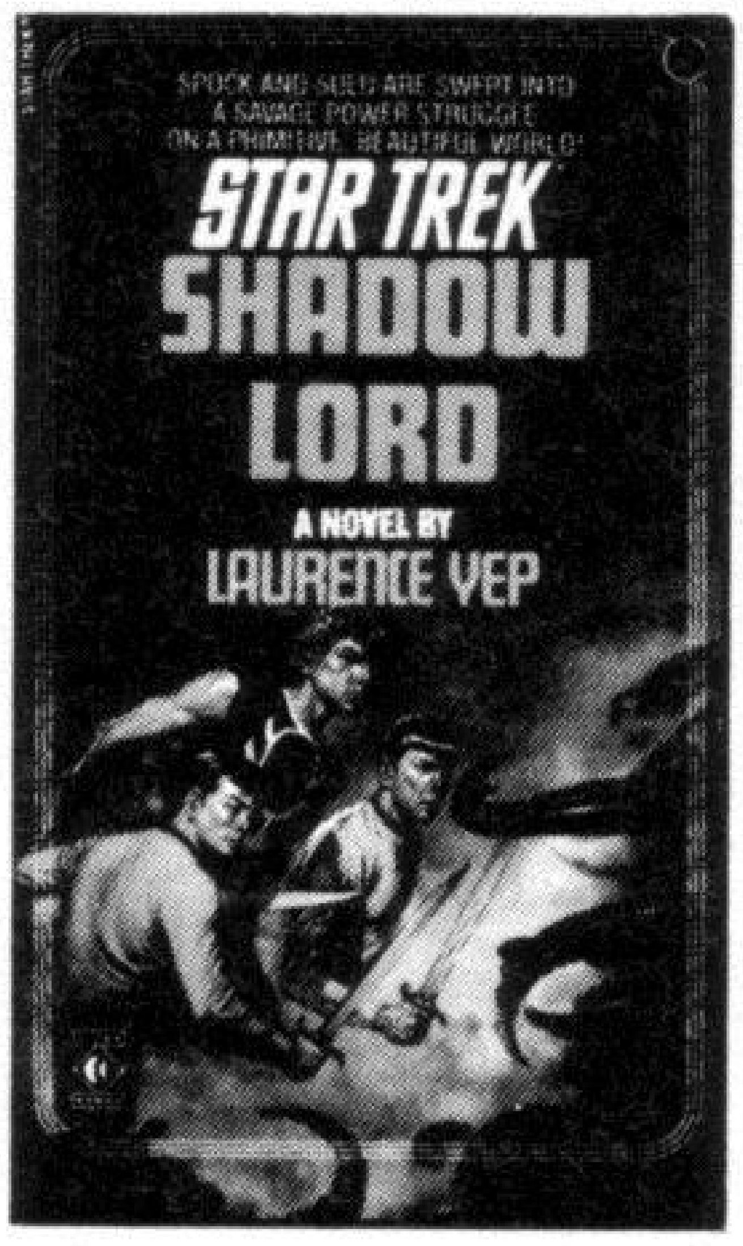
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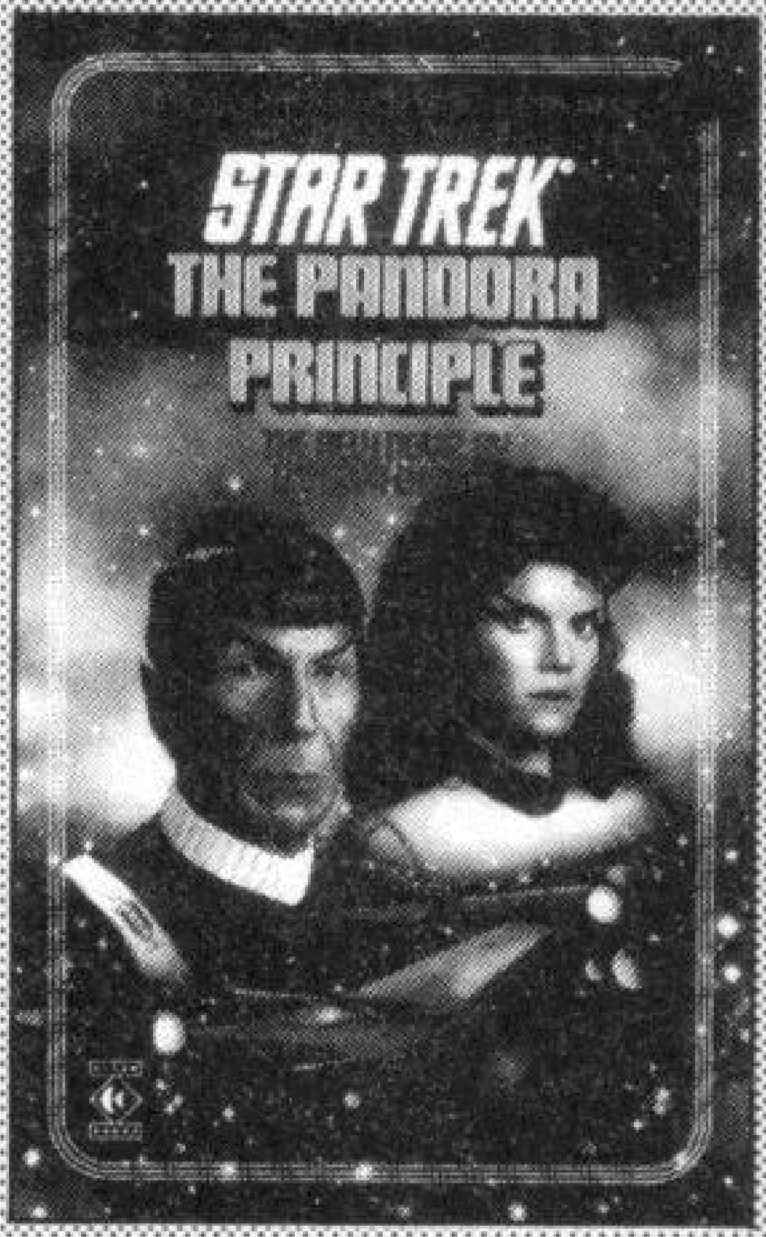
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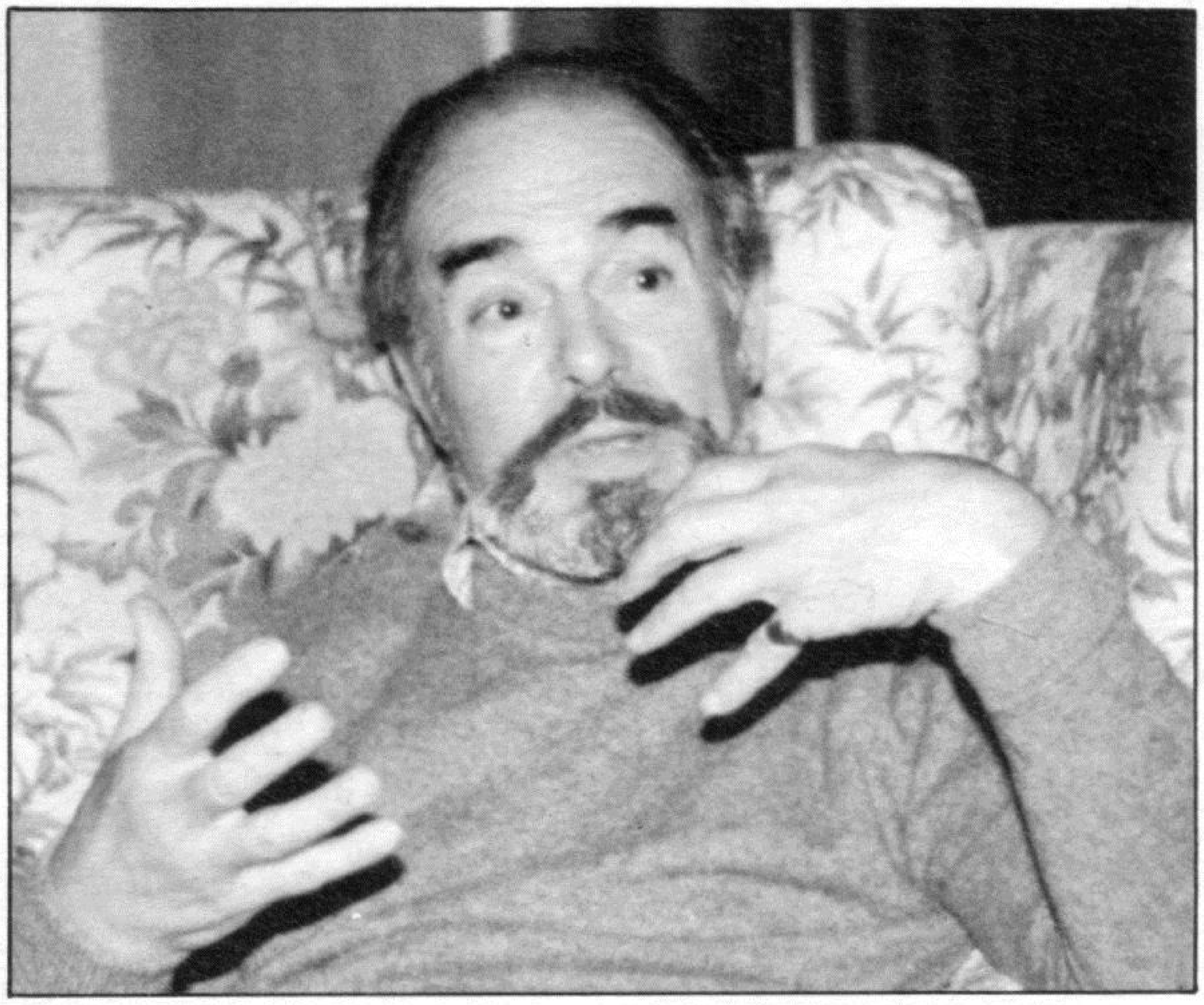
BARRY LETTS



Barry Letts at home. Photo: Alan Jeffreys

It's been some time since *Doctor Who Magazine* interviewed former producer Barry Letts and at a time of great change for the programme we caught up with him once more to see what he made of it all . . .

Barry Letts has been credited by some as the man who saved *Doctor Who*. Whether this is true or not is down to personal opinion but his talents as writer, director and producer are undeniable.

Returning to his North London home after working on *Brookside* he has time to contemplate his past and also the future of television, and *Doctor Who*, in the light of the Broadcasting Bill. He is a very unassuming, friendly character and even though he feels he has nothing new left to say about *Doctor Who*, he's always willing to answer any questions.

Barry started acting when he was 15 in a local repertory company. After three years service in the Navy he eventually moved into television and was a successful actor for more than ten years.

"When I got into television I was just fascinated by the whole process of directing and whenever I could I was up in the gallery watching what was going on." After initial failure to get onto the BBC's Director's course, his second attempt was more successful and as a result he went on to direct programmes such as the twice weekly soap, *The Newcomers*.

"I knew *Newcomers* well because I'd written for it; I'd been a writer for television since 1960. Because I'd got on *The Newcomers* treadmill the BBC took up my contract and I stayed there for another 18 years."

FIRST TASTE

The Enemy of the World was his first taste of *Doctor Who* before going on to become Producer. Shaun Sutton, the Head of the Department, offered him the role of Producer which was a very lucky break for Letts.

"I had been a director a month short of three years when I took on the job which was slightly unusual. To be honest, I think I was asked to do it because nobody else wanted it as the programme was on the skids. They didn't think it would last more than a year but I was to try it and see how it went. I arrived in the office, Derrick Sherwin had already gone and there I was – Producer. They just threw me in at the deep end!"

Barry Letts came in at the start of a whole new era which he made his own. A new Producer, a new Doctor – in fact, a whole new team. The whole format changed drastically including the introduction of colour. Teamwork seemed to be the key both on-screen and off, using the same people again and again.

"It was like a repertory company of people coming up over and over again. Not just the regulars but also people playing small parts. Everybody liked each other and got on well."

The working relationship between Terrance Dicks and himself was based on teamwork and seems to have been one of perfect unison from the days of *Doctor Who* onwards.

"The Producer and Script Editor should be a Two-Headed Beeblebrox. They should never speak with different voices. If they don't get on, they shouldn't be working together. The Script Editor has got to be the Producer's representative as far as scripts are concerned and the Producer should be involved in the scripts right the way through. I didn't just hand it over to Terrance, we worked together. We did exactly the same on the classic serials. If we ever work together again, which I hope we do, that's how we'll work although Terrance is now a Producer in his own right so we'll work as co-producers."

The friendship between the two led Barry to go and see *The Ultimate Adventure,* which Terrance wrote. What did he think of it? "My wife and I went over to Wimbledon to see the play and of course to see Jon (Pertwee) and thoroughly enjoyed it. Obviously, if you're doing a stage show it is done in a different way from a television show. It was great fun and I thought it went very well."

After taking over and continuing what other people started *Terror of the Autons* was the first story he produced right the way through. It was also a story that caused a great amount of controversy.

"There were big leading articles in several newspapers complaining bitterly about what we'd done. We even had a letter from Scotland Yard about the ▶

Action from *The Dæmons*. Photo © BBC

◀ policemen who turned out to be Autons saying, 'Please don't do it again'."

TAKING THINGS TOO FAR?

"I think we did go over the top but when you think of it, the most terrifying things are ordinary things that can't be trusted. If it's a monster, it's a monster, you know where you are. But if a toy comes to life and tries to kill you, it's not so funny."

"They kept a very close eye on us after that and we made sure we didn't do that sort of thing again, although things like *The Dæmons* came close to it."

The Dæmons is undoubtedly one of the most popular *Doctor Who* stories and seems to illustrate everything that was right with the Pertwee/Letts era. "That story was very much my baby because I wrote it with Bob Sloman. I would have liked to have directed it as well, although Chris Barry did a very good job. I'd worked on the programme for a year and had discussed with writers how Terrance and I thought a *Doctor Who* story should go. I thought I'd love to have a go to say this is the way a *Doctor Who* story should be.

"We got very involved with thinking up demonic ideas to the extent that we really became obsessive and started seeing Devil's faces all over the place. I was pleased with the end result because I'd managed to do what I'd hoped – what we'd been asking other people to do. I'm very pleased and gratified that it means so much to so many people."

Doctor Who itself is a very challenging programme and so writing, directing and producing it is no small achievement. How did he manage it?

"Largely by having a very understanding wife. When you're directing in particular it really swallows up all your time!"

CASTING TOM BAKER

The last task Letts did as Producer was to cast Tom Baker in the role of Doctor and see him into his first story, before following Terrance and Jon on to other things. However he did return briefly to direct *The Android Invasion* and then later became Executive Producer to John Nathan-Turner's first season; something that he regrets being credited for.

"Executive Producer is a strange animal, it's largely what you make it. It happened that John took over just at the time the series and serials department combined. Graeme McDonald suddenly found that he'd got twice as many programmes to see, twice as many scripts to read and twice as many people to look after.

"At that time Doctor Who had a new Producer and a new Script Editor, neither of whom had done that job before; Graeme said to me would I, in effect, do his job for him. My job was similar to head of department; keeping an eye on the scripts, advising John, seeing how it went and then see the final programmes and make any comments that might be helpful for the future.

"I was like a bit of continuity with the past as I'd been on it before. I wasn't in charge, John was the Producer. I just wish now that I hadn't put my name on it as it wasn't very fair to John as everyone thought I produced it."

After working with John Nathan-Turner, does he have any impressions on him as a Producer?

"I know there was quite a campaign against John and there are a lot of people who knock him. To the extent I worked with him we got on fine. What I think John has done as a Producer which has helped the show enormously is that he has got a great feeling for the show business side of television. *Doctor Who* has become public property over the years and John has picked up on this and expanded it enormously. An awful lot of the expansion of the programme in America was due to John's efforts in publicity. That side of producing was something that I wasn't very good at and John is."

"You couldn't actually work on the programme for years unless you love it and the work you're doing. Ultimately it becomes like an expression of your personality. You wouldn't do the job just as a way of earning money because you don't earn that much."

Does the strong interest in *Doctor Who* surprise him? "A general interest I find very understandable but what I do find surprising are the people who are so dedicated to it that they think of nothing else."

Although he hasn't actually seen the show since Sylvester's first season he is still very much in touch with current events concerning it.

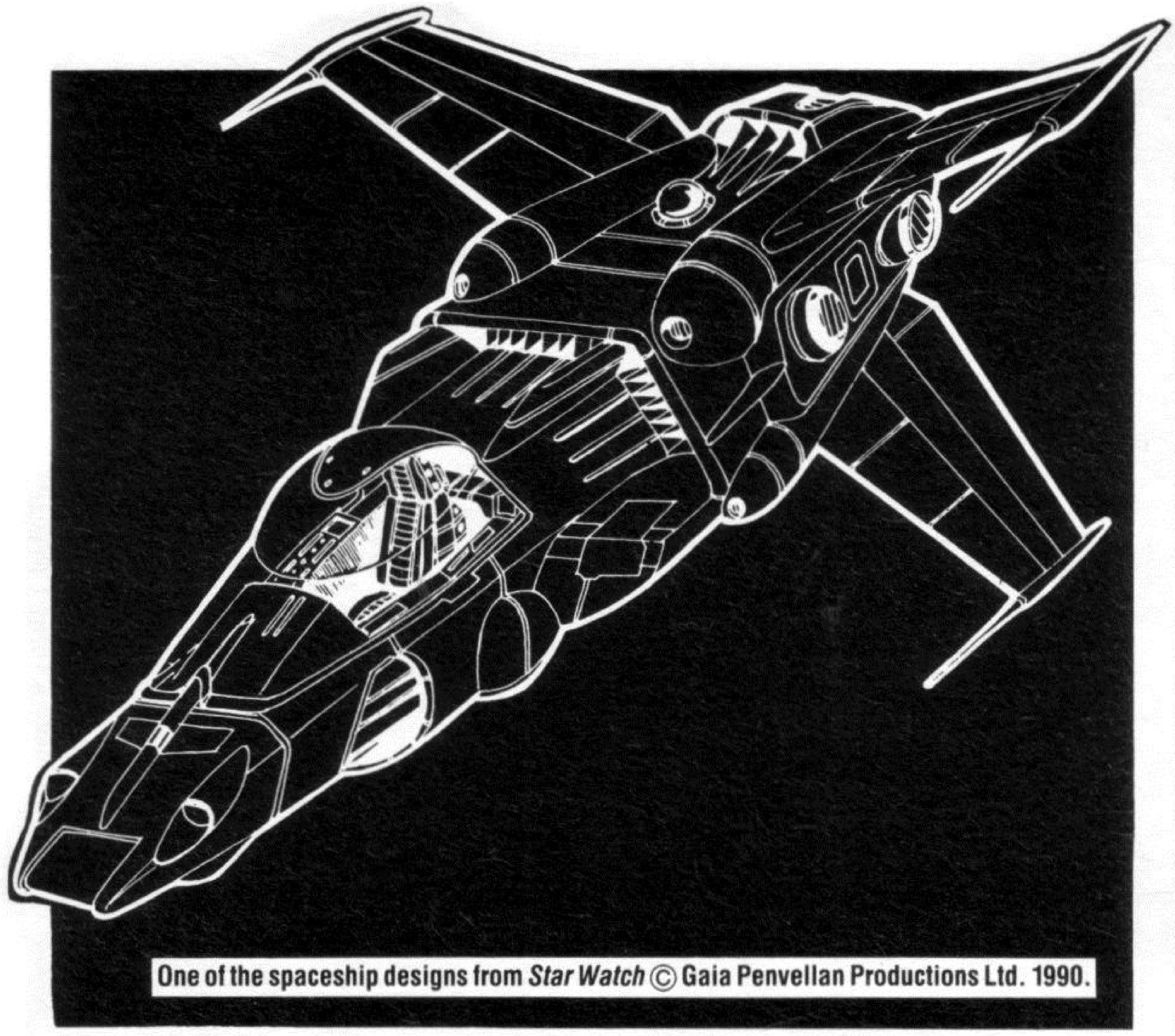
"I know that the BBC don't intend to drop it completely and I've heard that from the horse's mouth. Peter Cregeen (Head of BBC Drama Serials) told me it was time it had one of its periodic rests, though this is in fact only its second. They've said they won't do another season until they've discussed the situation and come up with an answer. Going over to independent produciton is just one of the options they can take."

"One of the problems has been the changes within the BBC and the drama department. Peter Cregeen hasn't been there all that long and there's been an awful lot of shifting around. At the moment it's been somewhat mixed up and is just starting to settle down.

MONEY PROBLEMS

"Money is another problem. I was lucky with my timing, I started when colour started and as people were starting to buy colour licences so the BBC's income was increasing – more money was coming in. Then things reached a point where the only way they could get more money was by increasing the licence fee, which has become a political thing. Then they started cutting back wherever they could.

"The licence fee is indexed to the cost of living and the rate of inflation. The inflation in the entertainment business, however, is higher, even more so in drama. The real income of the BBC has gone down enormously and is going to go down over the next few years. Everyone



One of the spaceship designs from *Star Watch* © Gaia Penvellan Productions Ltd. 1990.

is trying desperately to find ways of keeping the quality with diminished money. What that means for *Doctor Who* and other programmes – who can tell?"

The Broadcasting Bill is something that will drastically change the whole face of broadcasting, does he feel these changes are for the best?

"There could be a lowering of standards right across the board. Money will be spread more thinly and so everyone will have to look to where they can make cuts and save money. On the other hand, there are more opportunities now that twenty five per cent of the output has got to be from independent companies. Little companies now have the chance to make programmes and sell them. One doesn't just sit back and say everything is a disaster but I don't think more television necessarily means better television."

After finishing *Doctor Who* Barry went on to do both directing and producing and worked on many projects, notably the Classic serials with Terrance Dicks. Although these were cancelled, once again because of the cut-backs, the BBC still do the occasional Sunday afternoon children's series, most recently the Narnia Chronicles. Had Barry ever thought about doing the Narnia books?

"I did actually enquire about the rights but at that time they weren't available. By the time they were I was no longer adapting children's novels – except for Alice. I thought the books transferred quite well; some of it was very good although in parts it was pretty naff."

STARWATCH

"Chris Leach asked me to produce *Starwatch* (a proposed new sf series featuring Jon Pertwee) if the project got off the ground. I looked at it and was very impressed with what I saw. By the time they reached the pilot stage Chris was quite happy with what he was doing. I said to him, 'You're quite happy with all your decisions so you don't need me to rubber stamp them, I'll bow out,' which I did wishing them all the luck in the world. At the moment, as far as I know, they're still trying to sell the project."

His most recent job was that of Director on Channel 4's *Brookside* which he found challenging.

"It was fascinating. It's such a small operation where everybody knows everyone else. One works under tremendous pressure and everyone does their damndest to get very high standards. Everyone always helps out working fast, efficiently and well."

Would he like to produce any other BBC programmes?

"I wouldn't like to pick up something that somebody else had started. *Doctor Who* was slightly different in that I'd never been a Producer before and it was an established classic; anyway, I was interested in it as a subject. I was asked to produce the last series of *Warship* and I said 'No' for that very reason.

"Funnily enough, when Terrance and I did *The Sea Devils* we worked with the Royal Navy and found them to be so cooperative and eager to work with us that we thought up a similar idea ourselves, i.e., a story about a frigate. We went to our contact at the Ministry of Defence and told him our idea and he told us we were a bit late as the BBC were already talking about it. If we'd been a year earlier we could easily have been the originator and producer of *Warship.*"

So what has he got lined up for the 1990's? Would he ever think of going back to produce *Doctor Who* again?

"Yes, I'd love to do it all again if asked but not at the moment. I've got a treatment in for an option on a new series with the BBC and fingers crossed, that will be my next project. But it's top secret at the moment. Apart from that I'll see what comes up."

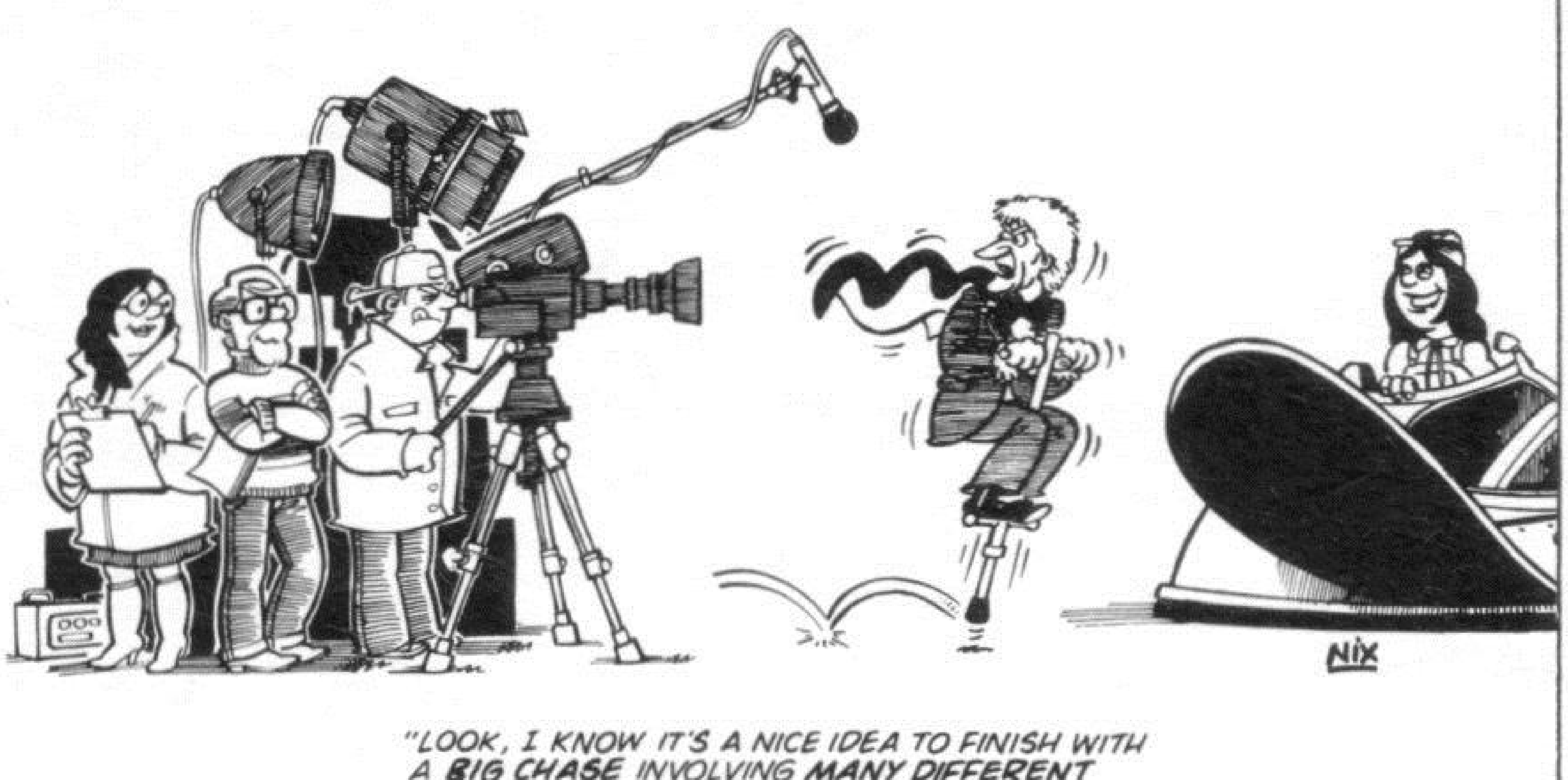
◆

Barry Letts recently directed several episodes of EastEnders, *which should see transmission in the UK shortly. Michael Ferguson is executive producer of the series.*

Interview conducted by Jo Hillman and Graeme Wood.

Nix View

MISSING SCENES ① PLANET OF THE SPIDERS.



"LOOK, I KNOW IT'S A NICE IDEA TO FINISH WITH A **BIG CHASE** INVOLVING **MANY DIFFERENT MODES OF TRANSPORT**. BUT THIS JUST ISN'T **WORKING**..!!"

SOME THINGS ARE

BIGGER

ON THE INSIDE

THAN THEY ARE

ON THE OUTSIDE.

BUT . . . GETTING BIGGER?

CONSTANTLY GROWING?

THE TIME HAS COME.

ACCESS TO THE COMBINED

KNOWLEDGE AND WISDOM

OF ALL THE TIME LORDS

THAT EVER LIVED

(OR WILL LIVE)

IS NOW ONLY

A KEYSTROKE AWAY.

WHOBASE SEVEN

HAS FINALLY ARRIVED.

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WIN...

A HAUNT OF FEARS

Voted best story of Season Twenty-Six by *DWM* readers, Ian Briggs' novelisation of *The Curse of Fenric* is about to be published. A chilling tale of vampires, World War Two rivalry and an ancient battle between Good and Evil, this is sure to be rated as one of the most sought-after ***Doctor Who*** novels. We're pleased to tell you that we have **FIFTY** copies of the book to give away, courtesy of **Target** books. Of course, you're going to have to do something to win them . . .

WHAT YOU HAVE TO DO

Once again, it's simple question and answer time, plus fill in the usual tie breaker. **Entries must be received no later than 20th June 1990** and sent to *The Curse of Fenric* Competition, *Doctor Who Magazine,* Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Multiple entries will be eaten, and the Editor's decision is final.

1) Name the actor who played a Haemovore and also operates Daleks

....

2) Name the working title for *The Curse of Fenric*

....

3) Where were the underwater sequences for *The Curse of Fenric* recorded?

....

My choice for the Eighth Doctor would be

....

because (in not more than fifteen words)

....

....

Name ....

Address ....

....

.... Age ....

Doctor WHO MAGAZINE

SEASON 26 GUIDE

PART TWO

THE CURSE OF FENRIC

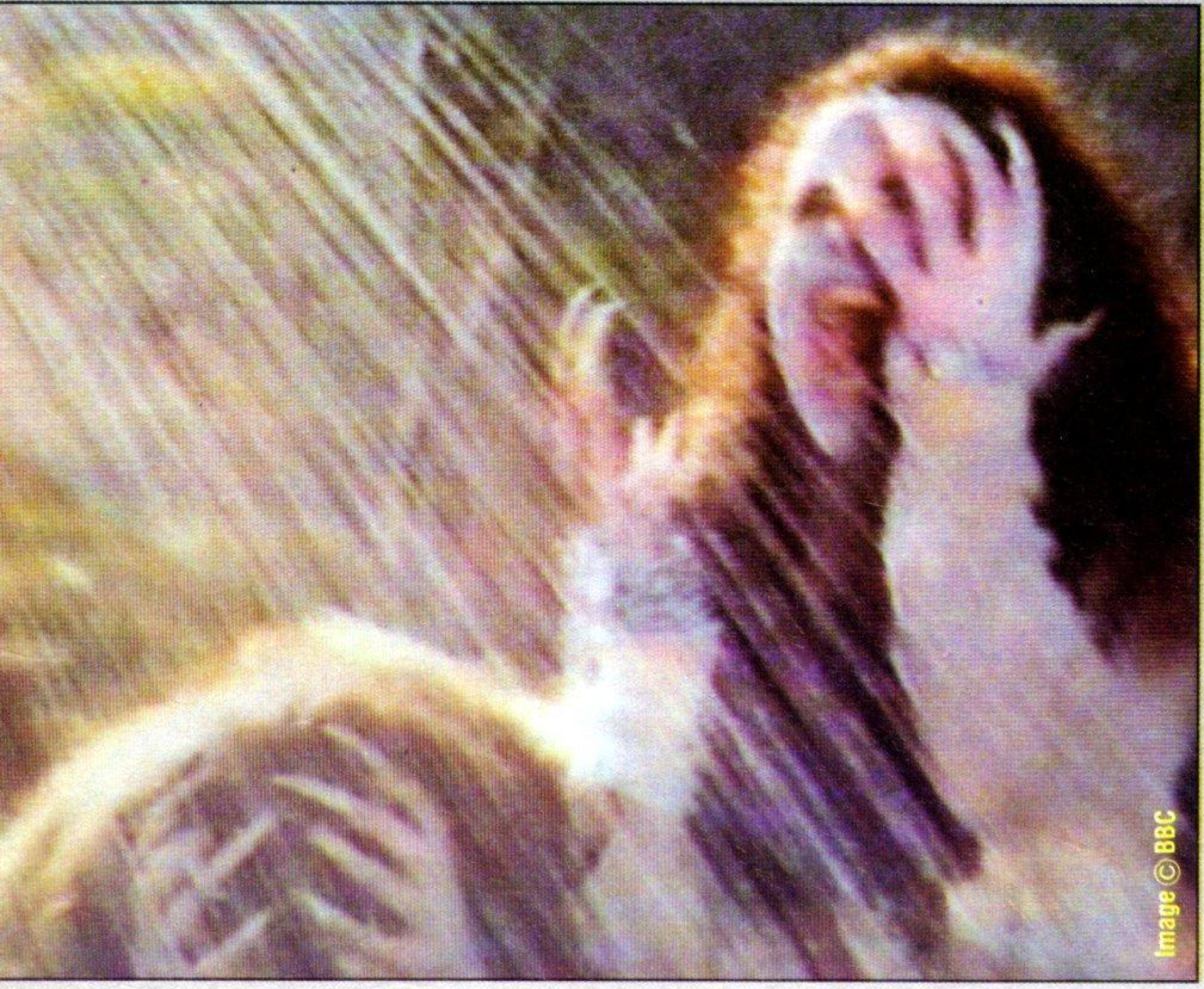


Image © BBC

The first story of Season Twenty-Six to go into production, what eventually became *The Curse of Fenric,* will be for many the best story of 1989. A fast, action-packed ninety minutes of *Doctor Who*, it was Ian Briggs' second script for the programme and his first attempt at a longer story with four episodes.

The decision to record entirely on location was made very early on in the proceedings when it was clear the script would benefit enormously by such a move and the money was available to do so. A very tightly structured piece of writing, the script was again too long and much recorded material was trimmed during post production.

Some scenes were cut altogether and editing others very tightly resulted in a bullet of a fourth episode. With so many plots and sub-plots it is difficult to enjoy unless viewed as a whole and with the greatest of concentration.

In the script of Part One the Russian soldiers speak in English from the outset with no reference made to subtitling. The script indicates that the date is May, 1943 and the TARDIS lands not in an exposed open area, but in the shadowy corner of an old pit building – the naval base being an old works site. As they leave the pit building and wander the camp the Doctor and Ace were to be observed by Sergeant Leigh who reports via radio to Captain Bates, assuming them to be the 'house guests' (the Russians). However, when he identifies one of them as a girl he realises his mistake and Bates orders them to be captured. This whole coding system by Bates was cut during editing but one reference to it was still left in Part Two. Nicholas Mallett identifies this as his "deliberate mistake."

Ace's computer studies teacher was originally a Miss Sydenham not Miss Burkette and the Doctor's forged identification letter bore the signatures of the Prime Minister and The Head of the Secret Service not 'His Majesty's personal private secretary'. When Jean and Phyllis meet with Ace at Maiden's Point they were to first go abseiling.

At the end of his sermon to an empty church in Part Two, Wainwright then breaks down and weeps. The script claims Jean and Phyllis were upset by Miss Hardaker's chastisement and not indifferent to it. In the scene evocative of *The Sea Devils,* as the Haemovores rise from the sea, Briggs wanted the camera to focus on their legs which "are all adorned with strange metal objects – small pieces of metalwork from different ages in the last thousand years seemingly welded together with coral." The complete description has the creatures "like human leeches with a large sucker replacing their mouth and eyes closed and bulbous like a foetus's." ▶

Season Guide cover photograph © Mark Stammers

THE CURSE OF FENRIC
(7M)

By Ian Briggs

Working Titles
Wolf-Time
The Wolves of Fenric

Four Episodes

CAST

Dr. Judson	*Dinsdale Landen*
Commander Millington	*Alfred Lynch*
Captain Sorin	*Tomek Bork*
The Rev. Mr. Wainwright	*Nicholas Parsons*
Jean	*Joann Kenny*
Phyllis	*Joanne Bell*
Sgt. Prozorov	*Peter Czajkowski*
Kathleen Dudman	*Cory Pulman*
Baby	*Aaron Hanley*
Vershinin	*Marek Anton*
Capt. Bates	*Steven Rimkus*
Sgt. Leigh	*Marcus Hutton*
Miss Hardaker	*Janet Henfrey*
Nurse Crane	*Anne Reid*
Petrossian	*Mark Conrad*
Perkins	*Christien Anholt*
Ancient Haemovore	*Raymond Trickett*
Haemovores	*Cy Town,* *Ian Elliott*
Stunt Arranger	*Tip Tipping*

Marines, *Peter Gandy, Andrew Rose, Patrick Lynch, Ian White, Dickie Dean, Jock Gardyne, Ben Losh, Stephen Sparshatt, Nick Dwyer, Martin David, Mark Coxon, Terry Russelton, Andy Lees Small, Roy Keyes, Christian Barr, Jack Power, Paul Betts, Mark Fairweather, Gordon Wray, Stephen Cookson, Ray Davies, Russell Cleed, Jonathon Truss, Joe Hobbs, Mark Goddard.* Haemovores, *Jennifer Crome, Ann Graham, Jacqui Nolan, Ian Collins, Graham Stagg, Perry Evans, Tony Ryan, Raymond Martin.* Wrens, *Kate Shury, Sheryl Leigh Fraser, Claudia Lyster, Jane Perry, Roslyn Riley, Wendy Spear, Nicola Maddock, Suzi Mollett, Marianne Bergin, Mandy Demetrious.* Technicians, *Kevin Horan, Joe Wenbourne, J.J. Walker, Robert Frank.* Russian Commandos, *David Foster, Mark Ponsford, Vince Sears, Nigel Parkes Davies, Martin Dew, Andy Combs, Derek Van Weenan, Damon Jeffrey, Ken Dee, Stephen Fitzalan.* Parishioners, *Robin Yarnton, Danny Fitzgerald, Nina Downey.*

PRODUCTION

Director	*Nicholas Mallett*
Designer	*David Laskey*
Costume Designer	*Ken Trew*
Make-Up Designer	*Denise Baron*
Visual Effects Designer	*Graham Brown*
Incidental Music	*Mark Ayres*

Production Manager, *Ian Fraser.* Production Assistant, *Winifred Hopkins.* Assistant Floor Manager, *Judy Corry.* Properties Buyer, *Yvonne Alfert.* Costume Assistant, *Andrew Duckett.* Senior Dresser, *Michael Purcell.* Dressers, ▶

Photo © BBC

By admission of the director, Part Three suffered few cuts. However, in the vestry water doesn't seep under the door but drips from the skylight. As the Doctor and Ace look up, the first Haemovores appear through the glass. Ace's escape from the Bell tower was not from the roof but out of a window. When summoning his faith to repel the invaders the Doctor reminds himself of "Susan, Ian, Barbara, Vicki, Steven . . ."

When Sorin and his troops rescue Ace they lower her back into the church through the skylight and actually succeed in killing the Haemovores by impaling them on stakes. From the time the Doctor and Ace escape the mineshaft, the temperature was to increase rapidly and characters to be shown sweating.

For the final part the changes and cuts were too numerous to fully document. Principal alterations included the loss of a different side to Fenric-Judson's character. A very black sense of humour is apparent as he claims disapproval with his host body ("I was hoping for something a little more Aryan") and as he angers over the non-appearance of the Ancient Haemovore he says the creature shows "no sense of occasion".

Before Jean and Phyllis fetch the Ancient One they are attacked by two soldiers who try to kill them with bullets. However, it is they who die and have their blood drunk by the girls. Fenric-Judson remarks, "How English – everything stops for tea." As Haemovores attack Ace and Kathleen Dudman they lift three floorboards and escape under the building. Instead of Kathleen simply starting and then driving off in the Land Rover she has trouble starting it. Ace jumps in as Haemovores climb onto the vehicle and uses the choke to finally engage the engine. She drives off and brakes suddenly – throwing off all the creatures (Sound a bit like *Aliens*?). Ace jumps out, Kathleen takes over and crashes through the main gates to escape.

As televised it is implied Fenric brought the Ancient One back from the future to 1943. It seems Briggs had something a little different in mind. The creature was originally transported back much further to Ninth Century Transylvania. There it remained trapped because the only being capable of returning it to its own time was Fenric, imprisoned in the flask. The Ancient One trailed the flask across Europe, following the Viking pirates who stole it, and tracked it to Yorkshire. There he awaited Fenric's release.

Photo © Susan Moore

Photo © Susan Moore

Ray Greenhill, Sara Wilkinson, Cathy George, Denis Addoo. Make-Up Assistants, *Helen Johnson, Wendy Harrison, Lynn Somerville, Kathy Harris.* Design Assistant, *Julia Gresty.* Armourer, *Ken Bond.* OB Lighting, *Ian Dow.* Engineering Manager, *Brian Jones.* Sound, *John Nottage, Scott Talbott.* Sound Assistants, *Peter Hales, Ken Osbourne.* Cameramen, *Paul Harding, Alan Jessop.* Vision Mixer, *Dinah Long.* Vision Supervisor, *Dave Jennings.* Vision Assistants, *Dave Thwaites, Anthony Kemp.* Visual Effects Assistants, *Steve Bland, Russell Pritchett, John van der Pool, Mike Tucker (with David Vialls, Alan Marshall on location).* Lighting Chargehand, *Jim Russell.* VT, *Dave Potter.* Prod. Ops. Supervisor, *Vic Young.* Prod OPs., *Stan Cresswell, Alan Bennett, Neville Quhne,* Safety Officer, Des Stewart.

OB Recordings
Naval Camp – Crowborough Training Camp, Crowborough, East Sussex
St. Judes – St. Lawrence Parish Church, Hawkhurst, Kent
Crypt – Bedgebury School, Lillesden, Hawkhurst, Kent
Hardaker Cottage– Rose Cottage, Hawkhurst, Kent
Interior of Tunnel – Yew Tree Farm, Hawkhurst, Kent
Shoreline/Underwater Sequences – Lulworth Cove, Weld Estate, Dorset

Original UK Transmission
(All BBC1, 7.35pm)
25th October, 1st, 8th and 15th November 1989

Episode Timings
24' 23", 24' 09", 24' 11", 24' 19"

BARB Viewing Figures
(In Millions)
4.3, 4.0, 4.0, 4.2

Audience Appreciation Figures:
67%, 68%, 68%, 68%.

Novelisation
The Curse of Fenric By Ian Briggs
May 1990
No. 149 in the Target *Doctor Who* Library.

SURVIVAL (7P)

By Rona Munro

Working Title
Cat-Flap

Three Episodes

CAST

The Master	*Anthony Ainley*
Paterson	*Julian Holloway*
Karra	*Lisa Bowerman*
Midge	*William Barton*
Shreela	*Sakuntala Ramanee*
Harvey	*Gareth Hale*
Len	*Norman Pace*
Derek	*David John*
Stuart	*Sean Oliver*
Ange	*Kate Eaton*
Squeak	*Adele Silva*
Woman	*Kathleen Bidmead*
Neighbour	*Michelle Martin*
Stunt Arrangers	*Paul Haisman* *Tip Tipping*
Stuntman	*Eddie Kidd*

Man Washing Car/Cheetah, *Damon Jeffrey*. Injured Lad/Cheetah, *Lee Towsey*. Cheetahs, *Basil Paton, Leslie Meadows, Emma Durrell, Samantha Leverett, Susan Goodge*. Defence Lads, *Jimmy Morris, Humph James, Michael Savva, Keith Macey, Nick Ferranti, Dominic Martinez, Simon Horrill*. Woman 2 (Shoos Cats), *Muriel Wellesley*. Woman 3 (At Window), *Jean Channon*. Milkman, *Jack Talbot*. Boys, *Henry Power, Paul Emerton, Samual Woodward, John Henry Duncan*.

PRODUCTION

Director	*Alan Wareing*
Designer	*Nick Somerville*
Costume Designer	*Ken Trew*
Make-Up Designer	*Joan Stribling*
Visual Effects Designer	*Malcolm James*
Incidental Music	*Dominic Glynn*

Production Manager, *Gary Downie*. Production Assistant, *Valerie Whiston*. Assistant Floor Manager, *Stephen Garwood*. Properties Buyer, *Nick Barnett*. Costume Assistant, *Sally Booth-Jones*. Senior Dresser, *Riley Clark*. Dressers, *Ray Greenhill, Sara Wilkinson*. Make-Up Assistants, *Christine Wheeler, Helen Johnson, Caroline O'Neil, Rebecca Walker*. Design Assistant, *Paddy Lea*. Lighting, *Ian Dow*. Sound, *Les Mowbray, Scott Talbott*. Engineering Manager, *Brian Jones*. OB Cameramen, *Paul Harding, Alan Jessop*. Vision Mixer, *Susan Brincat*. Senior Vision Engineer, *Dave Jennings*. Vision Engineers, *Anthony Kemp, Dick Barlowe*. Rigger Supervisor, *Alan Redman*. Chief Electrician, *Jim Russell*. Visual Effects Assistants, *Mike Tucker, Guy Lunn, Paul McGuinness, James Davis*. Prod. Ops. Supervisor, *Vic Young*. Prod. Ops., *Brian Roberts, Alan Bennett, John Grenham*. VT, *Steve Grayston*.

OB Recordings
Interior/Exterior Midge's Flat – ▶

SURVIVAL

Hale and Pace join *Doctor Who*. Photo © BBC.

Unfortunately, *Survival* may well be remembered in years to come for things other than the return of The Master and story content. This humble three part all-location contemporary tale of feline goings-on in Perivale could be the last original *Doctor Who* to air. (The prize for being last made currently sits with *Ghost Light*.) It's JN-T's *fiftieth* story as Producer and had one of the most intriguing endings ever lost.

Recorded in and around Perivale itself during the long, hot summer of 1989 this was Edinburgh-based Rona Munro's first for the programme, and still remains among a handful of scripts written by women. For the Alien Planet director Alan Wareing returned to Warmwell Quarry in Dorset where he shot his *Greatest Show In The Galaxy* in 1988. Another hard time was had by him as temperatures soared, making work very uncomfortable and unappealing, with BBC strikes playing havoc with location recces and post production.

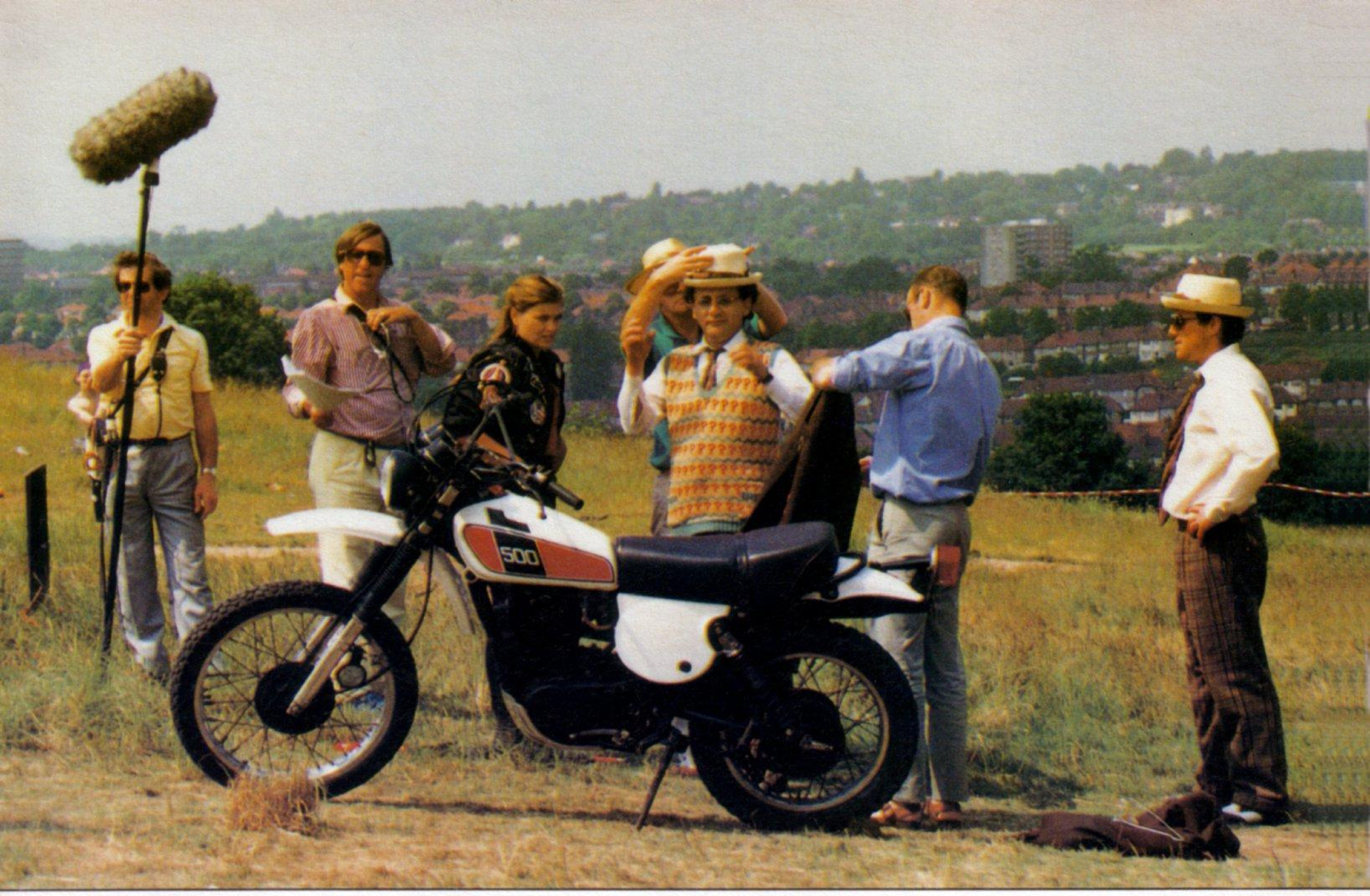
At the beginning of Part One the man washing the car was described in the script as "middle-aged" and the woman not his Mother but his wife. The Horsenden Hill location used for wasteground was meant to be an 'empty building site' or 'disused lot'. Paterson (brilliantly played by Julian Holloway) was described as "a man in his forties who looks as if he fights a constant battle with a beer-gut as well as anything else that gets in his way." When he talks of "survival of the fittest" at the Youth Club the Doctor calls the term a "glib generalisation bound to be misinterpreted. I said as much to Charles (Darwin) at the time."

Paterson is made out to be a Police Sergeant (on television he was a territorial army sergeant) and the food market scenes were all scripted with a heavy bias towards Harvey. When Gareth Hale and Norman Pace were cast the dialogue was split on a more even basis. For the episode climax the Master is not in a tent but out in the open surrounded but obscured by Cheetah people. They were to move aside and reveal this evil fiend for the last moments.

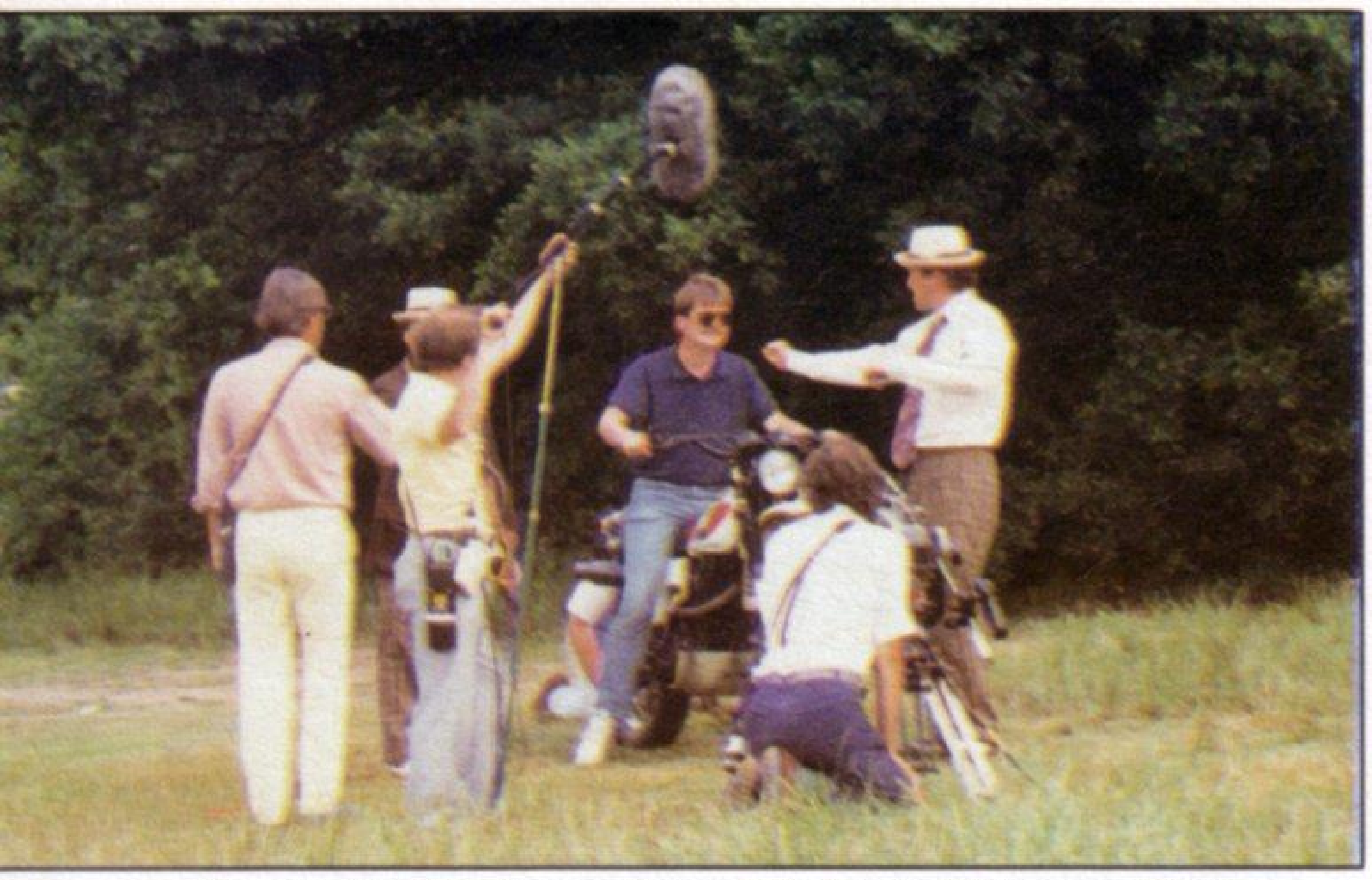
At the beginning of Part Two the scenes were expanded from those described and the Ace/Midge antagonism was also new. The planet on the edge of destruction lines were not emphasised as much, and didn't really surface on paper until Part Three. For one of the skirmishes between man and beast the Master was described as grinning inanely, sitting and watching in the branches of a nearby tree. The scene with Midge where one Cheetah person fights with, and kills another was not originally meant to be and the subsequent lines from the Master linking their fighting with the speed of destruction of the planet were also additional.

More clear than on screen were the specific intentions of the Master to send the kitlings to Earth to capture the Doctor and bring him to the planet. There was also no reference to other people having bred the kitlings.

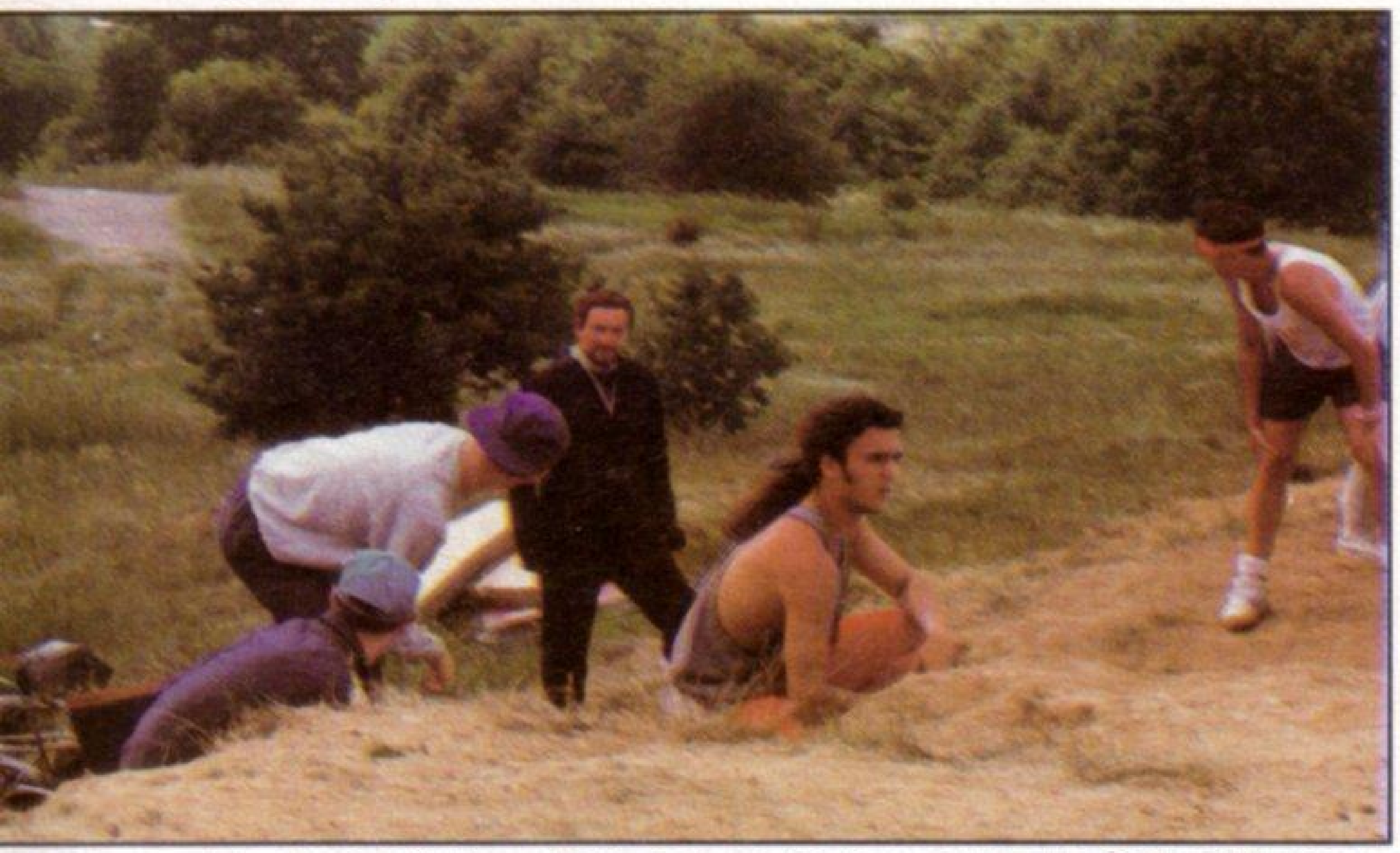
At the beginning of Part Three, the two scenes set in Midge's flat with the Master were additional to the script. The Doctor claims that the Master lives for his hate for him and not for survival. After the motorbike collision it was the defence lads that were meant to kill him. When Karra attacks the Master, on screen he appeared ▶



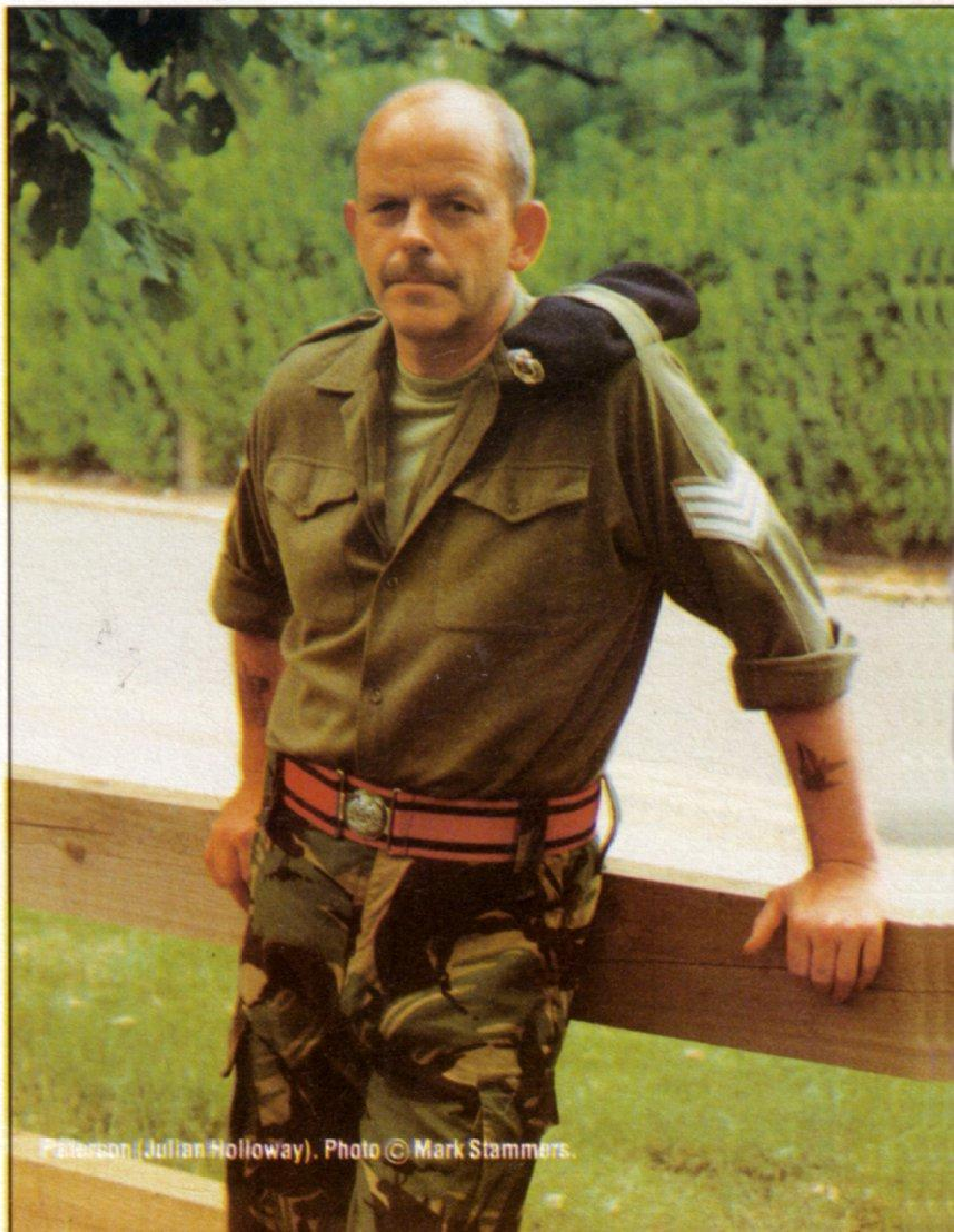
Sylvester McCoy prepares for the stunt finale to Survival as Tip Tipping (far right) looks on. Photo © Mark Wyman.



Director Alan Wareing runs through the Survival bike scene. Photo © Mark Wyman.



The Master (Anthony Ainley) directs his 'troops'. Photo © Mark Wyman.



Paterson (Julian Holloway). Photo © Mark Stammers.

Medway Parade, Perivale, Middlesex
Exterior Mini-Market – Drayton Court Pub, The Avenue, London W5
Interior Mini-Market – Londis Food Market, Medway Parade, Perivale
Motorbike Shop – Precinct, Medway Parade, Perivale
Exterior Shopping Precinct – Sceptre Financial Services, Medway Parade, Perivale
Playground – Ealing Central Sports Ground, Horsenden Lane South, Perivale
Perivale Streets – Various Perivale residential areas
Youth Club – E.Y.J. Martial Arts Centre, North Ealing Sports Centre, Greenford Road, Sudbury Hill
Wasteground – Horsenden Hill, Horsenden Lane North, Perivale
Alien World – Warmwell Quarry, nr. Dorchester, Dorset

Original UK Transmission
(All BBC1, 7.35pm)
22nd, 29th November and 6th December 1989

Episode Timings
24′ 15″, 24′ 14″, 24′ 21″

BARB Viewing Figures
(In Millions)
5.0, 4.8, 5.0

Audience Appreciation Figures:
69%, 69%, 71%.

Novelisation
(Provisional)
Survival by Rona Munro
November 1990
No. 152 in the Target *Doctor Who* Library.

prepared with a knife readied behind his back. In the script he is taken off guard, surprised that he cannot control her and has to scramble to Midge's dead body to find his weapon.

The ending is *completely* different. Munro had the Doctor and the Master return to the planet, as on screen. Then the Doctor tells the Master they can escape, but his foe believes they're trapped. Bickering becomes a battle as the planet begins to disintegrate and suddenly both Gallifreyans are back in Perivale, still locked in battle.

The Doctor says the planet is destroyed and the Master asks how they got back, realising the Doctor was responsible:

"*Who* are you? *What* are you?" he asks.

"We were at University together, remember?" the Doctor grins.

"You're not a Time Lord."

The Doctor winces – he doesn't want to get into this.

"Well, strictly speaking . . . that is to say . . . well, not *just* a Time Lord. We all have to evolve a bit as the years go by. Evolve or become extinct."

"*What are you*?" demands the Master.

The Doctor then grins again, "Shall we just say I'm multi-talented?"

"What are you going to do with me?" asks the Master.

"You asked me to rescue you. Consider yourself saved. Do what you like." With this the Doctor turns and walks towards the TARDIS, the Master staring at his back with pure hatred in his eyes.

"Time Lord or not Doctor, you will find I cannot be so easily ignored!" Spying a kitling which has been watching the proceedings throughout, the Master grabs it. "Until another time Doctor, another time."

"Wait! Don't be an idiot!" shouts the Doctor, wheeling round – but the Master has vanished. "Where can you go?"

At this point the neighbour approaches the Doctor as on screen but Ace burns the body of Karra on a pyre before she leaves, instead of another Cheetah returning for it. The episode closes with the Doctor saying, "Let's go back to the TARDIS. Let's go home . . ."

The ending was changed for two reasons: the Production team felt there was too much to-ing and fro-ing between Perivale and the planet and John Nathan-Turner was very much aware that this could have been the last ever *Doctor Who* for some time. Instead of continuing the renewed mystery concerning the Doctor's identity, he asked Andrew Cartmel to write the final speech from the Doctor as he and Ace walked off into the sunset.

◆

Season Guide compiled by Jon McLay, with the assistance of the *Doctor Who* Production Office. Additional research by John Freeman and Rod Ulm.

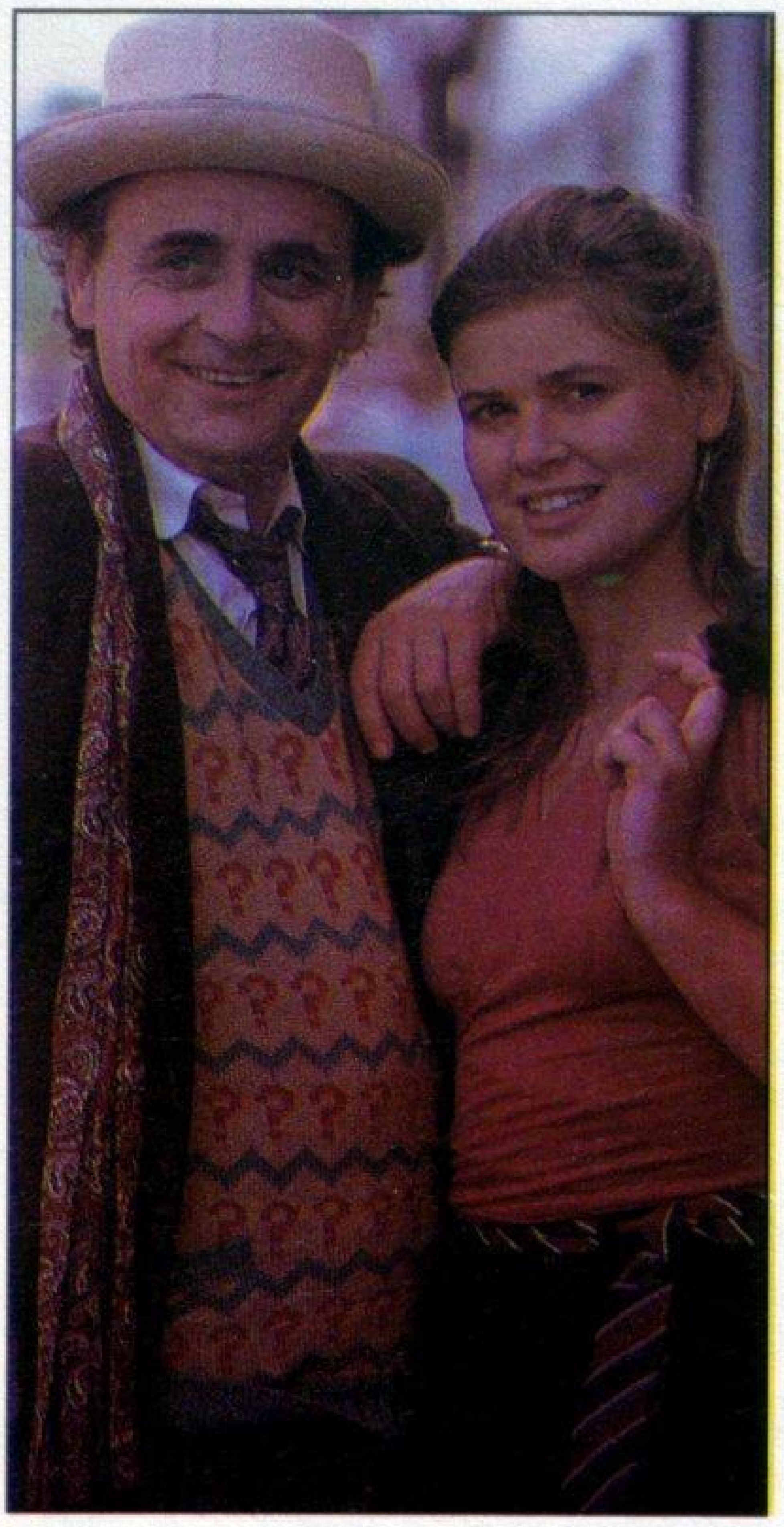


Photo © BBC

SERIES CREDITS

Producer	John Nathan-Turner
Script Editor	Andrew Cartmel
Production Associate	June Collins
Finance Assistant	Paul Goodliffe
Producer's Secretary	Clare Kinmont
Theme Music	Ron Grainer
Theme Arrangement	Keff McCulloch
Graphic Designer	Oliver Elmes
Computer Animation	CAL VIDEO
Special Sound	Dick Mills
Video Effects	Dave Chapman
Videotape Editor	Hugh Parson
Artist Booker	Maggie Anson
Grams Op	Mike Weaver

The Doctor was played by Sylvester McCoy and Ace by Sophie Aldred.

RATINGS ANALYSIS

The Haemovores attack the church. Photo © John McLay

Again scheduled by the Channel Controller on Wednesdays at 7.35pm, the first episode of Season Twenty-Six couldn't have started worse. *Battlefield:* One, admittedly a lacklustre opening shot, followed a catastrophic *Wogan* rating of 3.4 (usually 7 or 8) and scraped just 3.1 million viewers in the UK. A repeat run of the comedy *Sorry* had been averaging 5 and 6 millions just weeks before. Part Two was up the following week. Three fell off again but Four held onto a respectable 4.0 at the end of September. The *Battlefield* story average was 3.7.

October. The first part of Marc Platt's *Ghost Light* continued a brief upward trend with a 4.2 but both Two and Three returned flat 4.0's. Story average 4.1. The traditional Autumnal rises in the run-up to Christmas were already evident with the showings of the first seven episodes of the Season.

The third of the four offerings this year, *The Curse Of Fenric* started well with the highest rating to date, 4.3, but failed to hold onto its new viewers for the next three episodes. Finishing with 4.2 million viewers the overall effect was a mean audience of 4.1. Could the final story save the day?

Survival's Part One – following some much belated publicity and trailers across both BBC channels all the previous week – hit gold with what was to be the highest individual rating, 5.0. On ITV *Coronation Street* was down on its last rating – the defecting thousands seemingly preferring space opera to soap. Success was short. They returned to the fold in the last week of November for Episode Two as *The Street* picked up the 0.2 million *Doctor Who* was to lose. The last episode was another high of 5.0 which gave *Survival* an average of 4.9 and the season a disappointing 4.1.

While the last three figures saved an unheard of season average of less than four million, the actual figure was still well short of the 5.3 of Season Twenty-Five.

In *Doctor Who's* favour, *Coronation Street* was by the start of the Autumn schedules experiencing a renewed height of popularity – a third weekly episode and multiple omnibus editions boosting its showing no end. Many people still prefer to videotape *Doctor Who* for collections and to view later.

It is difficult to be positive when the programme obviously seems to be less popular with the mass viewing audience in the UK than it once was. Despite similar stiff competition on Monday evenings, the consumer programme *Watchdog* was simultaneously achieving upwards of five million viewers every week, sometimes six, and this against the strongest of the soap's installments. After encouraging progress in 1988 the show seemed to be riding the crest of a wave. There was optimism for the series' future. The man in the street knew who the Doctor was again.

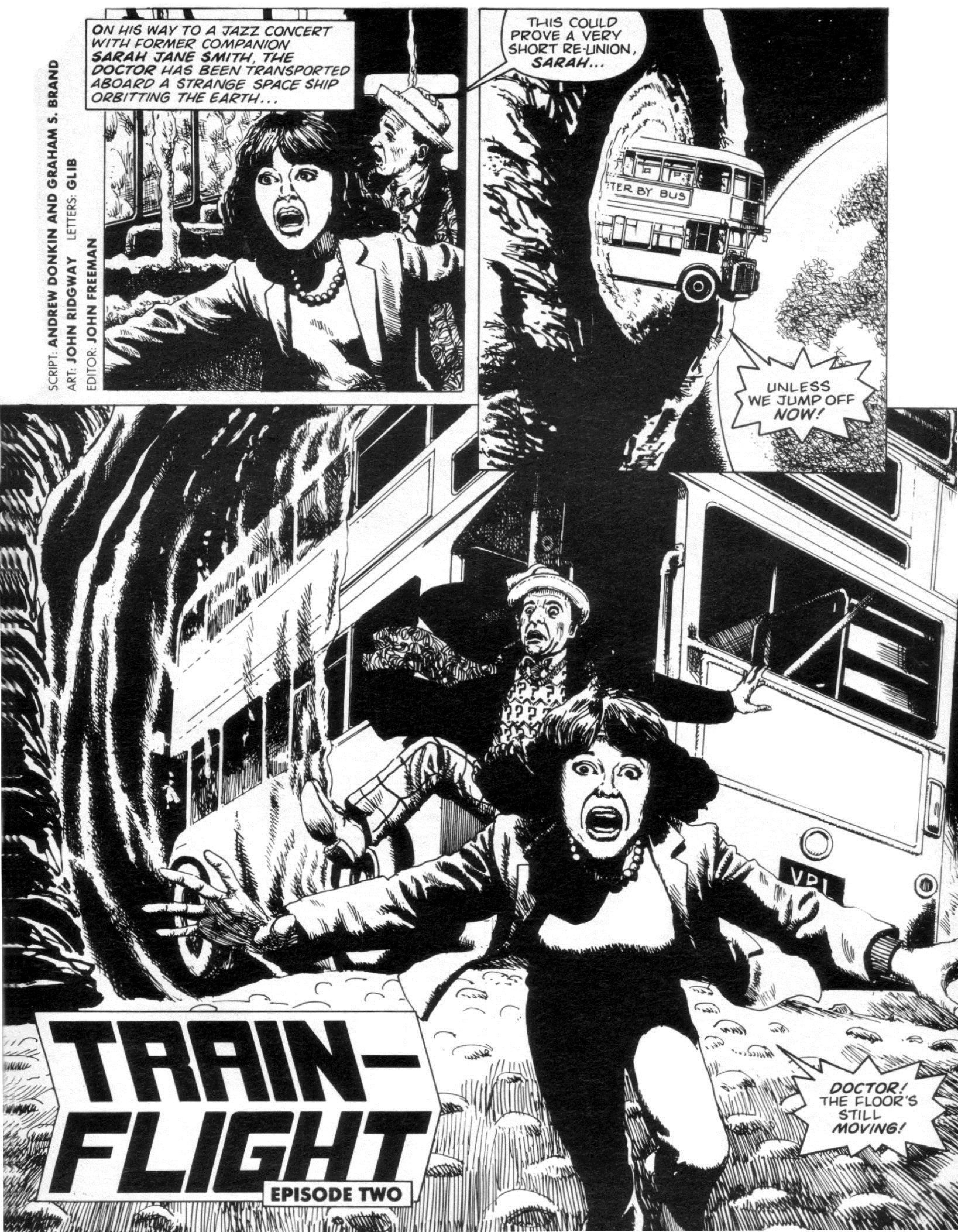
1989, however, was not to be such a vintage year.

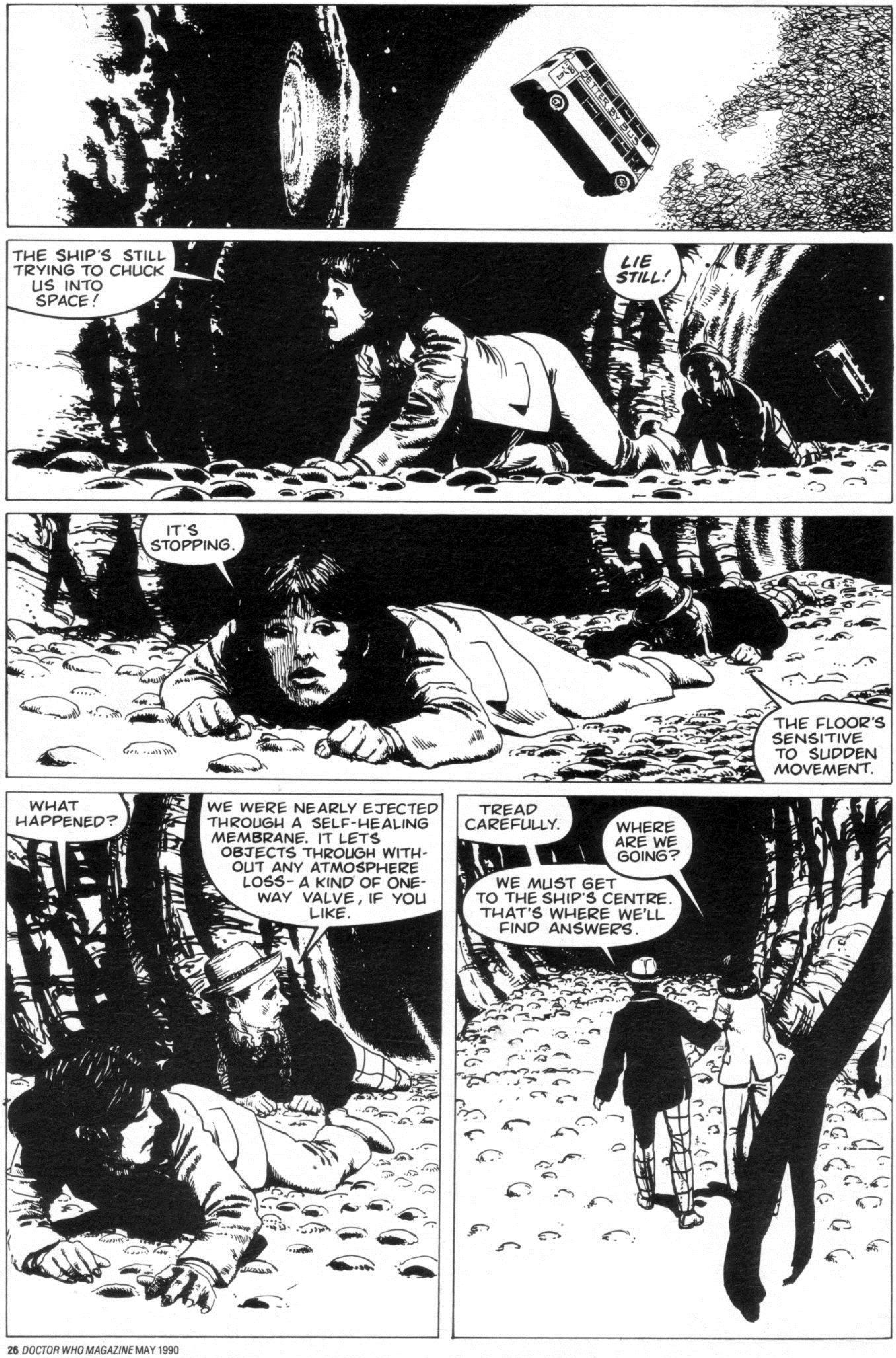
John McLay

TRAIN-FLIGHT

EPISODE TWO

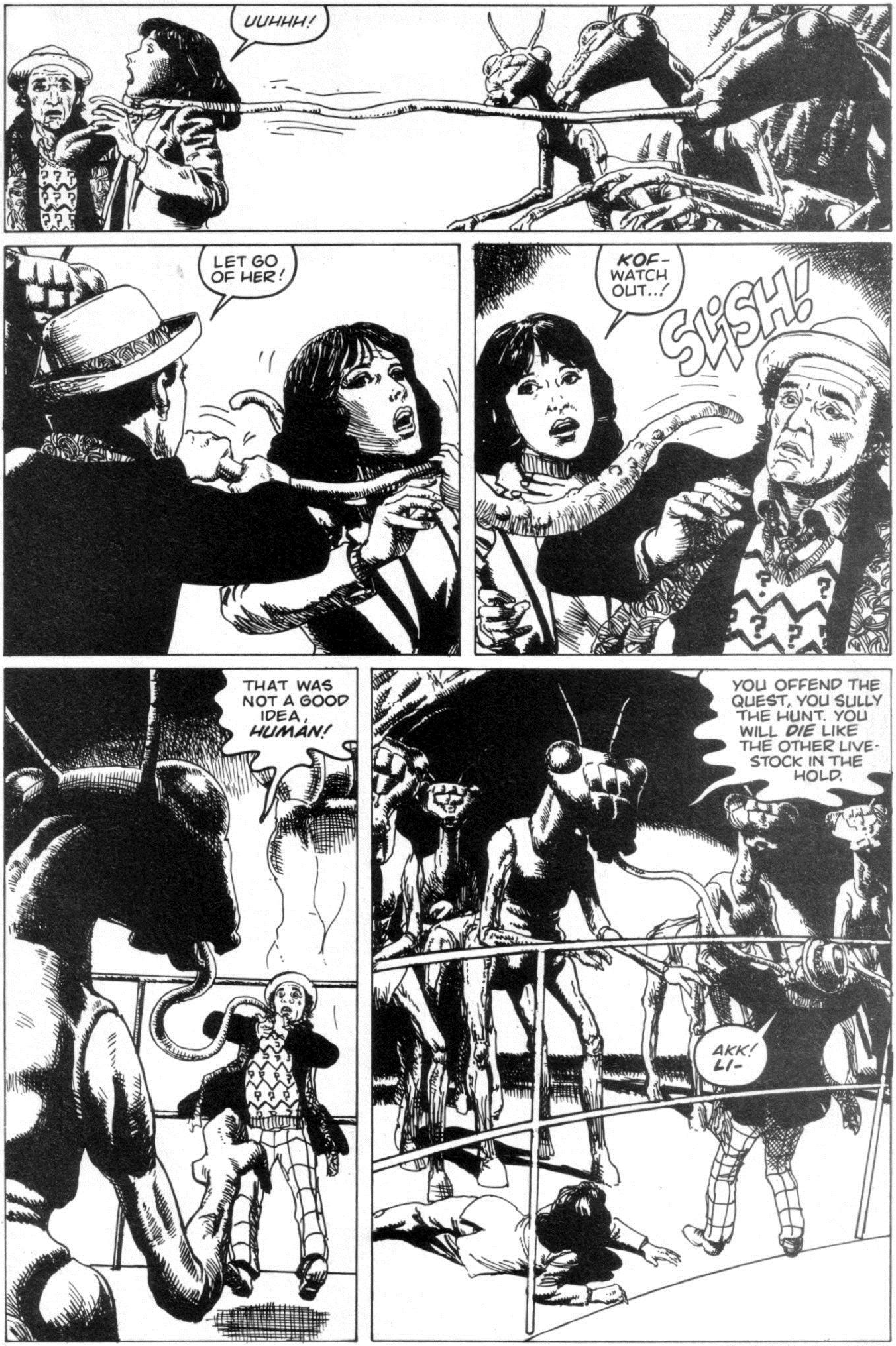
SCRIPT: **ANDREW DONKIN AND GRAHAM S. BRAND**
ART: **JOHN RIDGWAY** LETTERS: **GLIB**
EDITOR: **JOHN FREEMAN**

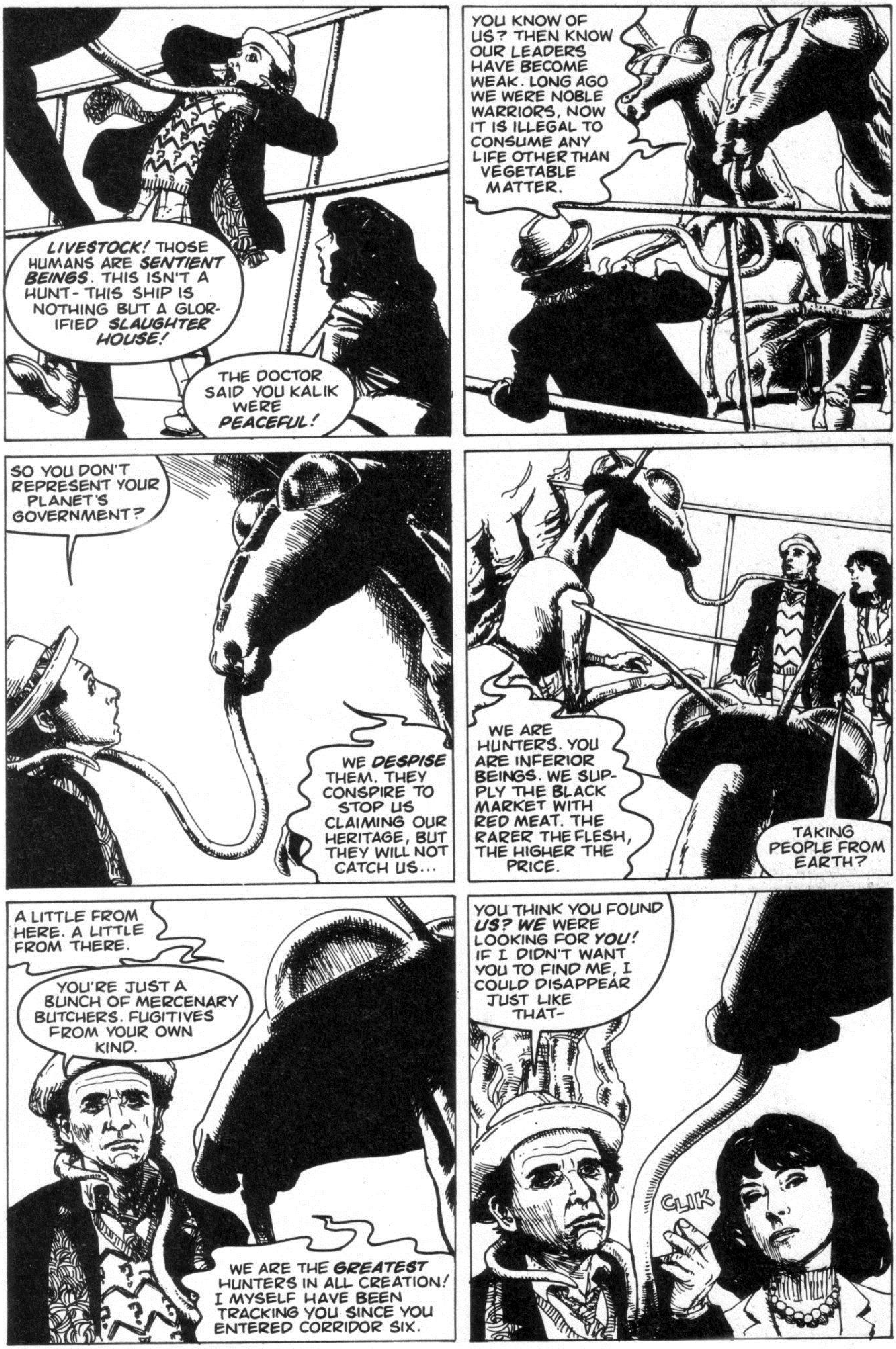

ON HIS WAY TO A JAZZ CONCERT WITH FORMER COMPANION SARAH JANE SMITH, THE DOCTOR HAS BEEN TRANSPORTED ABOARD A STRANGE SPACE SHIP ORBITTING THE EARTH...
THIS COULD PROVE A VERY SHORT RE-UNION, SARAH...
TER BY BUS
UNLESS WE JUMP OFF NOW!
VP1
DOCTOR! THE FLOOR'S STILL MOVING!

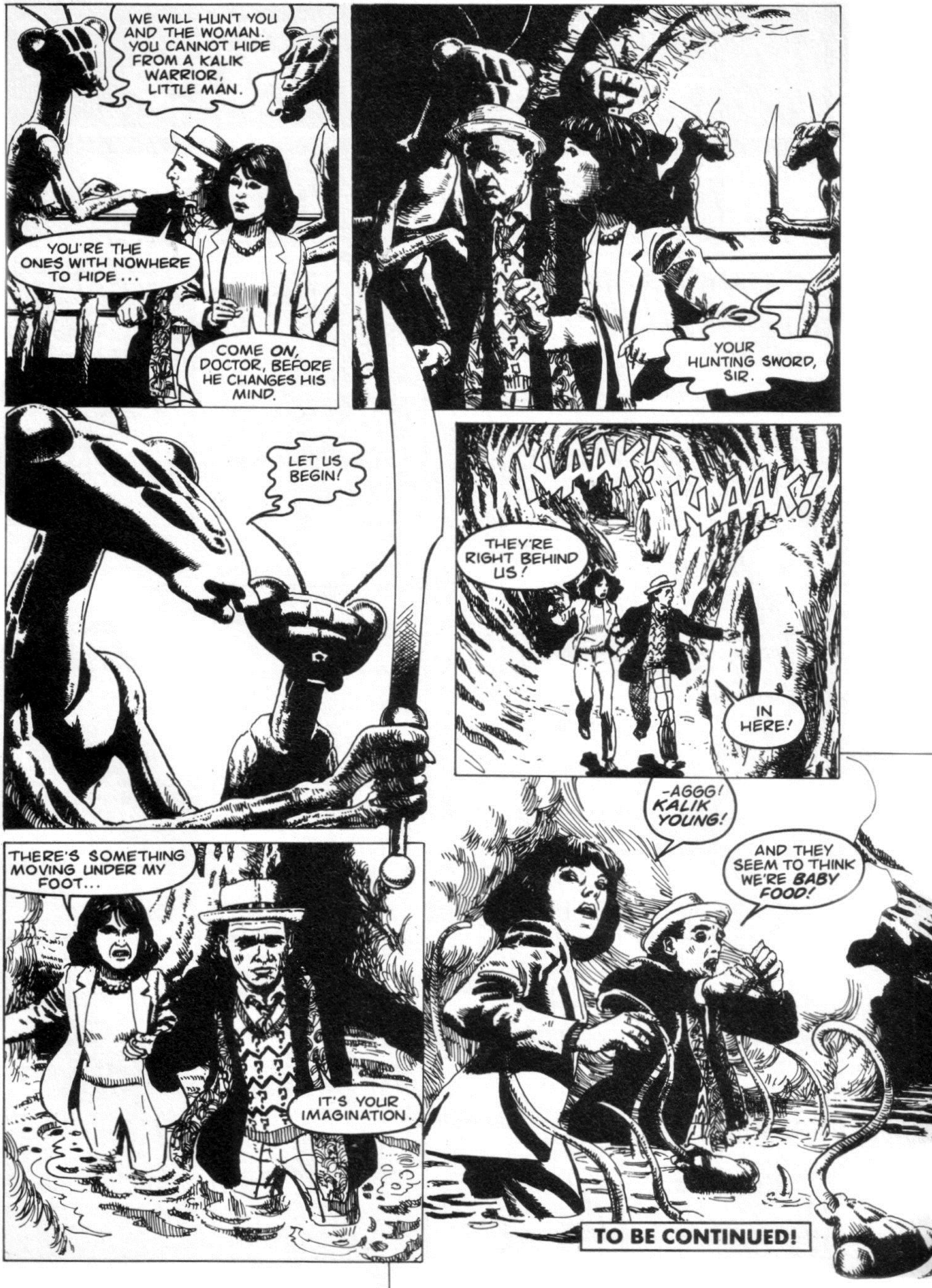

BETTER BY BUS
THE SHIP'S STILL TRYING TO CHUCK US INTO SPACE!
LIE STILL!
IT'S STOPPING.
THE FLOOR'S SENSITIVE TO SUDDEN MOVEMENT.
WHAT HAPPENED?
WE WERE NEARLY EJECTED THROUGH A SELF-HEALING MEMBRANE. IT LETS OBJECTS THROUGH WITHOUT ANY ATMOSPHERE LOSS- A KIND OF ONE-WAY VALVE, IF YOU LIKE.
TREAD CAREFULLY.
WHERE ARE WE GOING?
WE MUST GET TO THE SHIP'S CENTRE. THAT'S WHERE WE'LL FIND ANSWERS.

SO WE'RE GOING TO CONFRONT WHOEVER'S IN CHARGE, RIGHT?
I MUST FIND OUT WHAT'S HAPPENING HERE. DON'T FORGET THOSE HUMAN REMAINS WE FOUND.
HOW COULD I *FORGET*?
YOU CAN GO BACK TO THE TRAIN IF YOU LIKE, YOU MIGHT BE SAFER.
I'D RATHER STICK WITH YOU, THANKS! TALKING OF WHICH, I NEVER THANKED YOU FOR THE ROSE. OR FOR SENDING ME *K-9* OR FOR...
THAT DAY I BUNDLED YOU OUT OF THE TARDIS... WHEN I HAD TO RETURN TO GALLIFREY... I HAD NO CHOICE, YOU KNOW.
I CHANGED THE RULES ABOUT OUTSIDERS WHEN I BECAME PRESIDENT, BUT...
IT'S ALL RIGHT, DOCTOR. YOU KNOW... I MISS YOU SOMETIMES.
I THOUGHT I HEARD SOMETHING! I'M SURE WE'RE BEING FOLLOWED.
WE ARE, BUT DON'T LOOK BACK. WE'LL JUST KEEP GOING UNTIL...
...WE FIND WHAT WE'RE LOOKING FOR.
OH MY GIDDY AUNT!

KALIK! I DON'T BELIEVE IT.
KALIK?
A VERY ADVANCED RACE BY EARTH STANDARDS.
OH, THANKS.
SO WHY ARE THEY IN EARTH ORBIT, KIDNAPPING HUMANS?
I ONCE VISITED THE KALIK HIVES-THEY'RE PEACEFUL VEGETARIANS. A VERY MATURE CIVILISATION...
WELL, I DON'T THINK THEY'VE COME HERE FOR A HOLIDAY ... THAT LOOKS LIKE A **FOOD PROCESSING PLANT** DOWN THERE!
... AGGGHH!
SLOPP!


UUHHH!
LET GO OF HER!
KOF- WATCH OUT...!
SLISH!
THAT WAS NOT A GOOD IDEA, *HUMAN!*
YOU OFFEND THE QUEST, YOU SULLY THE HUNT. YOU WILL *DIE* LIKE THE OTHER LIVESTOCK IN THE HOLD.
AKK! LI-


LIVESTOCK! THOSE HUMANS ARE *SENTIENT BEINGS*. THIS ISN'T A HUNT- THIS SHIP IS NOTHING BUT A GLORIFIED *SLAUGHTER HOUSE!*
THE DOCTOR SAID YOU KALIK WERE *PEACEFUL!*
YOU KNOW OF US? THEN KNOW OUR LEADERS HAVE BECOME WEAK. LONG AGO WE WERE NOBLE WARRIORS, NOW IT IS ILLEGAL TO CONSUME ANY LIFE OTHER THAN VEGETABLE MATTER.
SO YOU DON'T REPRESENT YOUR PLANET'S GOVERNMENT?
WE *DESPISE* THEM. THEY CONSPIRE TO STOP US CLAIMING OUR HERITAGE, BUT THEY WILL NOT CATCH US...
WE ARE HUNTERS. YOU ARE INFERIOR BEINGS. WE SUPPLY THE BLACK MARKET WITH RED MEAT. THE RARER THE FLESH, THE HIGHER THE PRICE.
TAKING PEOPLE FROM EARTH?
A LITTLE FROM HERE. A LITTLE FROM THERE.
YOU'RE JUST A BUNCH OF MERCENARY BUTCHERS. FUGITIVES FROM YOUR OWN KIND.
WE ARE THE *GREATEST* HUNTERS IN ALL CREATION! I MYSELF HAVE BEEN TRACKING YOU SINCE YOU ENTERED CORRIDOR SIX.
YOU THINK YOU FOUND *US? WE* WERE LOOKING FOR *YOU!* IF I DIDN'T WANT YOU TO FIND ME, I COULD DISAPPEAR JUST LIKE THAT-
CLIK


WE WILL HUNT YOU AND THE WOMAN. YOU CANNOT HIDE FROM A KALIK WARRIOR, LITTLE MAN.
YOU'RE THE ONES WITH NOWHERE TO HIDE...
COME *ON*, DOCTOR, BEFORE HE CHANGES HIS MIND.
YOUR HUNTING SWORD, SIR.
LET US BEGIN!
KLAAK! KLAAK!
THEY'RE RIGHT BEHIND *US*!
IN HERE!
THERE'S SOMETHING MOVING UNDER MY FOOT...
IT'S YOUR IMAGINATION.
-AGGG! *KALIK YOUNG!*
AND THEY SEEM TO THINK WE'RE *BABY FOOD!*
TO BE CONTINUED!

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MC108

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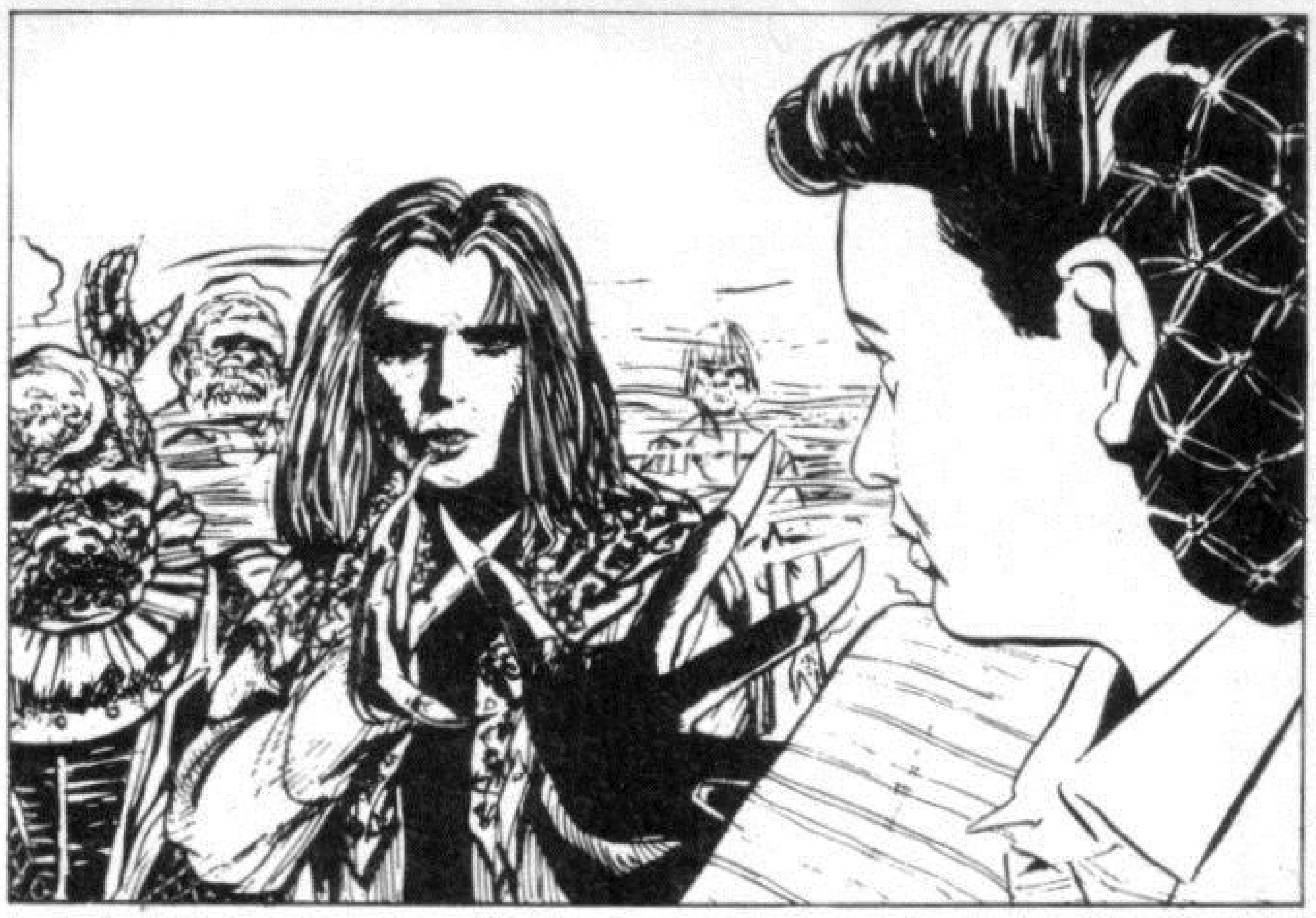


Art: Gerry Dolan

Write to: You on Who, **Doctor Who Magazine,** Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! We're sorry, but personal replies are IMPOSSIBLE due to the number of letters received (currently running at nearly two hundred a week). Subscription information is printed in every issue of the Magazine and back issues are only available from specialist stores, comics dealers and not the **DWM** offices – check the advertisements in this issue. Letters may be edited. Full addresses are printed only where requested.

A number of readers have expressed confusion at the listing of 'Missing Episodes' in **DWM Issue 158,** particularly the Jon Pertwee stories. As clearly stated, we listed 625 VT (i.e. British transmission standard) colour episodes missing from the BBC Archives; various versions of all stories are held and this information was featured in our long running Episode Guide.

DEVASTATED

I was quite devastated by your news that Sylvester McCoy and Sophie Aldred would probably not appear as the Doctor and Ace if and when the series reappears (**Issue 158**). This most recent season has been the best in years and the Doctor/companion team the best since the days of Tom Baker/Elisabeth Sladen. To consider re-starting the show without even a regeneration story is sheer madness, although I'm of the opinion that the BBC is mad anyway to think of letting the show slip from their control. Can you imagine ITV letting go of *Coronation Street*?

I will be watching for programme news with great interest, just in case there are any new developments on this front. Right now I just can't imagine the show without either Sylvester or Sophie: they're such a winning team I reckon it would only be common sense to use them to break in any new production.

I would really hate to see the show turned into a disaster, after surviving all these years. I shall keep my fingers crossed that someone, somewhere will see the light!

Jeanette Napier,
Glasgow

IF I WERE IN CHARGE...

Back in **Issue 157,** *we asked readers what they would do with* Doctor Who *in planning it for the Nineties. Here's a selection of many of the ideas we received from those of you who took up the challenge . . .*

"I think *Doctor Who* should be more creepy and the Daleks and Cybermen should appear more often. All sets should be a lot darker and Outside Broadcasts should be filmed mostly in the evening. The Master should have his TARDIS back and for once pose a *real* threat to the Doctor . . . a few more chilling death scenes, instead of these "Get next to the wall, I'm going to shoot you" . . . more *Fenrics,* please!"

Nicholas Mole,
Guildford

"The present tv hiatus would be the perfect opportunity to use the regular cast and crew on a big-budget film to promote and enhance the show. All props and equipment could be upgraded, as with the *Star Trek* and 1966 *Batman* films, and any props created for the film could (such as an upgraded TARDIS, Daleks, Cybermen and various spaceships) could conceivably be re-used on an ongoing tv series. Apart from the adventure and artistic sides, there's money to be made here and I'd hate to see all this potential going to confused waste!"

Henry Kujawa,
Camden,
New Jersey,
USA

"The BBC should negotiate with one of the five American television networks (ABC, CBS, NBC, PBS or the new Fox network) to co-produce the show. Alternately, perhaps they should try one of the companies who produce first run syndicated programming over here, such as Paramount Pictures, producers of *Star Trek: The Next Generation.*

It should be easy to sell, as *Doctor Who* already has a built-in audience. The show could be broadcast on simultaneous weeks both in England and here in the United States.

The additional money brought in by the American network affiliation would allow more money to go into certain production aspects of the show (i.e. sets, costumes, special effects). Additionally, the American network would probably want a twenty-two to twenty-six episode season, which would please British fans (more stories!)"

Rich Drees,
Mountain top,
PA 18707, USA

"I would love to see a return of the more heavily based SF stories, such as the *Robots of Death* and *Resurrection of the Daleks.* This type of story always works very well in *Doctor Who.*"

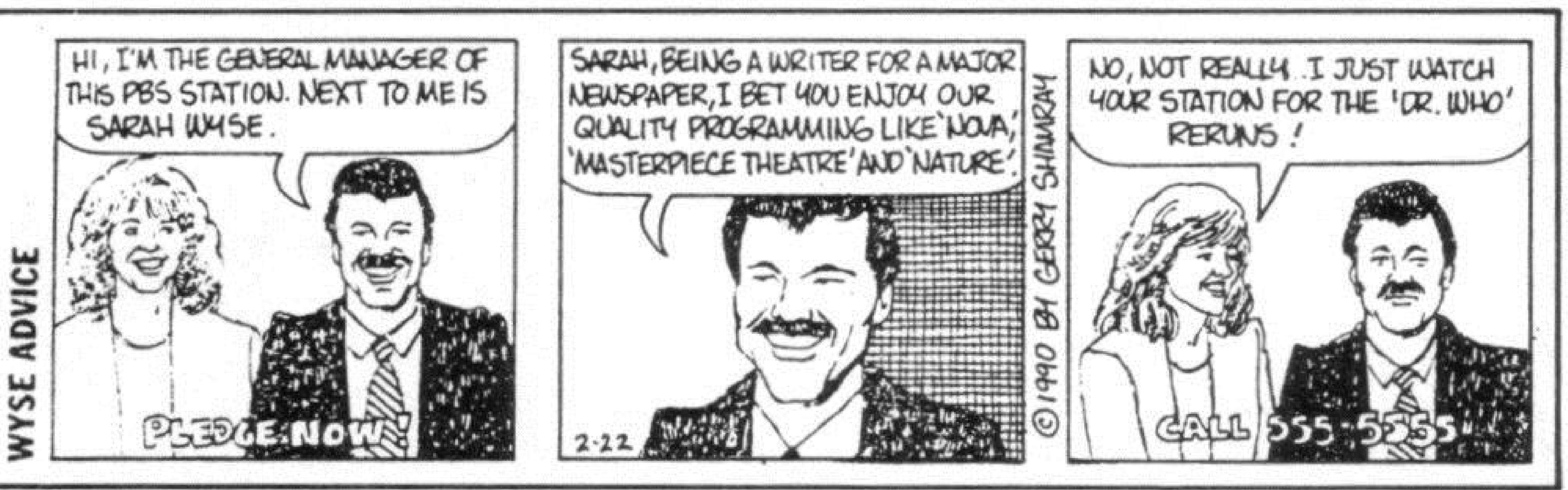
David Scott,
Hatfield,
Herts

THIS ONE WILL RUN AND RUN . . .

While I appreciate that your letters page should not degenerate into a battleground for bickering fans (I had enough of that during the 'Sack JN-T campaign') I nevertheless feel compelled to defend my anti-*Battlefield* stance which came under attack from M. Brown (**Issue 157**).

Before my intelligence or concentration level is insulted again, I'd also like to point out that I'm writing this letter in a University bedroom after spend- ▶

DON'T QUOTE ME ON THIS...


WYSE ADVICE
HI, I'M THE GENERAL MANAGER OF THIS PBS STATION. NEXT TO ME IS SARAH WYSE.
PLEDGE NOW!
SARAH, BEING A WRITER FOR A MAJOR NEWSPAPER, I BET YOU ENJOY OUR QUALITY PROGRAMMING LIKE 'NOVA,' 'MASTERPIECE THEATRE' AND 'NATURE'.
2-22
© 1990 BY GERRY SHAMRAY
NO, NOT REALLY. I JUST WATCH YOUR STATION FOR THE 'DR. WHO' RERUNS!
CALL 555-5555

This cartoon appeared in *The Daily News*, Philadelphia USA and was sent in by Tom Craighead.

Cartoon © Gerry Shamray.

◀ ing much of the day writing a 2500 word English essay.

Frankly, I don't see how anyone can defend *Battlefield* as a story at all, because there simply was no story! Yes, I know we were told that the knights came from an 'alternate dimension'. Didn't you stop to wonder what the alternate dimension was? Or why Mordred and company arrived from outer space at the beginning?

The questions I posed only scratched the surface of all the illogical chaos that forms the basis of *Battlefield*. Why did the Doctor leave a note for himself? He's never done it before, even in the most dire of emergencies. Indeed, he's not allowed to! Anyway, how did he know his Seventh incarnation would read it at exactly the right moment? Presumably because he remembers reading it, or some such silliness.

At one time, *Doctor Who* was a serious family drama series, mysterious yet ultimately rational, far-fetched but curiously scientific (remember the Doctor refuting the existence of magic in The Dæmons?) Nowadays the Doctor tells his companions to draw chalk circles around themselves, renders people unconscious by touching them, hypnotises people by glancing at them and dashes about the Cosmos leaving notes for himself, persuading mysterious wicked witches to surrender by telling them they're being naughty. Good grief, can't you see how puerile it's all become? No explanations, no motives, no credibility, no story and no audience.

Was *The Talons of Weng-Chiang* rubbish because it did not leave every little plot detail open to interpretation? Was *Caves of Androzani* unimaginative because it provided simple, clear cut answers as it went along?

The public don't want up-in-the-air magical concepts to interpret and disentangle. What they want is an exciting, straight forward yarn – the sort of thing that *Doctor Who* used to offer quite regularly in the days when it was watched by ten million, not four million viewers, that is.

James Griffiths,
Lancaster

CHASING PLOT HOLES

I wonder if readers agree with me over the links between *Ark In Space* and *The Trial of a Time Lord?*

Viewing *Ark* on video I realised the mystery of Ravalox is explained – the Andromedan colonists are mentioned in both stories and in *The Sontaran Experiment.*

What clinched this for me was that *Experiment* featured overgrown London tube stations. We must assume that the solar flares and solar storm/fire storm are one and the same – caused by Earth's journey through time (two million years futurewards) and space to become Ravalox.

We can assume that after the Gallifreyan revolution the new High Council (led by the Inquisitor?) had the planet returned in time for *Ark* and *Experiment.*

We must also assume Glitz was taken, with Dibber, forwards in time by the Master with whom he'd had a few dealings. How else could he be two million years in the future and in a far less distant future in *Dragonfire?*

Stuart Maddison,
Room H325, Wearmouth Hall,
Sunderland Polytechnic,
Chester Road,
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NEXT ISSUE: *Train-Flight* draws to an exciting conclusion, as the Doctor and Sarah Jane fight off the Kaliks... *Masque of Mandragora* is our archive, with comments from designer Barry Newbery on the making of the show and a special introduction drawn by Colin Howard. PLUS we interview actress Elisabeth Sladen and director Alan Wareing. That's all in Issue 161, on sale 10th May. *BE THERE!*

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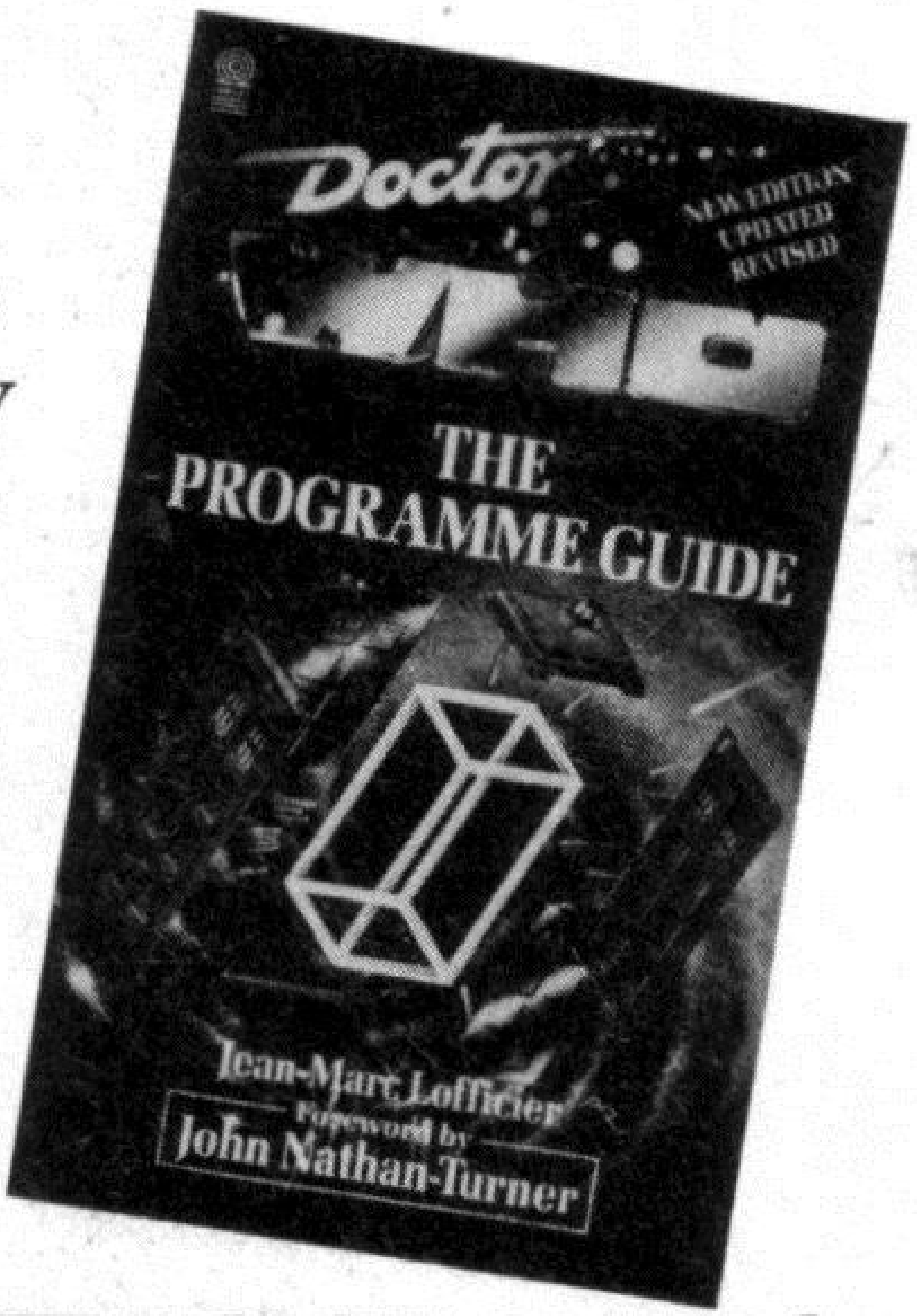

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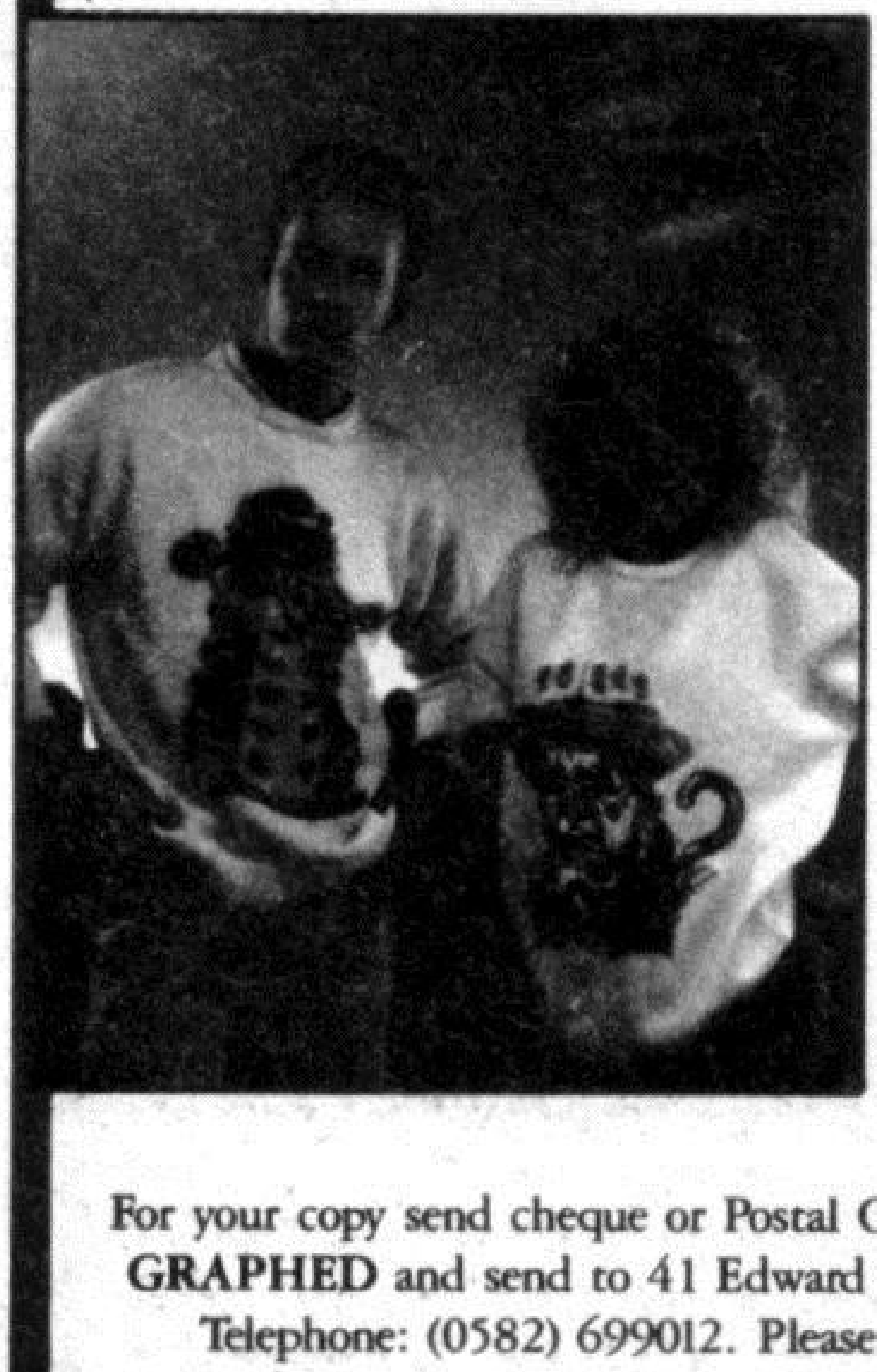

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OFF THE SHELF

Gary Russell ferrets out the old, new and varied, including the latest video releases . . .

It cannot have escaped your notice that over the next year or so, Target Books are going to be rather hard pushed to publish new *Doctor Who* books based on the tv show. Apart from their new specials and the new non-tv based novels, which are not for publication until well into next year, the company are only offering up a handful of books in 1990.

This of course leaves a quandry; should this column only appear when a new book does (ie virtually quarterly) or should I take up one of the most popular suggestions from you that flooded in with this year's season survey submissions; review older *Doctor Who* books. Well, I'm a sucker for keeping everyone happy and so from now on (and I reckon it'll take around four years to complete) I'm going to take a look at a golden oldie (or in some cases, rather more of tin oldies).

Of course, there are certain rules. I'm not going to cover in too much detail the books that I've reveiwed since starting this column (pushing seven years now!), but never fear, even they'll get a mention of sorts. Actually, in re-reading some of them, I've discovered time and tide have altered my opinions on them somewhat. For instance, back in **DWM 121** I was rather unimpressed with Ian Marter's *Reign of Terror.* Whilst I still don't rate it as his best work, it does get better with age. Conversely I remember being quite pleasant about Ian Stuart Black's *The Savages*. Then I read it again and . . . well, use your imagination.

AN UNEARTHLY CHILD

It seems to make sense to start back at the beginning – which brings us to Terrance Dicks' and *An Unearthly Child* (dreadful title, I still think it's *The Tribe of Gum!)*

1981, and to the delight of most fans, here was the chance for us to see some old episodes of *Doctor Who* for the first time since their original airing. *The Five Faces of Doctor Who* was considered important by the BBC as an exercise to remind viewers that although he'd been the Doctor for so long (some say too long) Tom Baker was in fact the Fourth Doctor, and this is what the first three were like.

It seemed appropriate that the first story repeated was the very first ever and thus Target decided it was time to contradict their own book *The Daleks* and give the real introduction of the Doctor, his grand daughter, Ian and Barbara. To mark this event a portion of Andrew Skilleter's attractive but boring cover was obliterated by what I understand they term "in-the-trade" as a Flash, that proclaimed that this was the *First publication of the very first* Doctor Who *story.* Now this might seem a good idea for a fast-selling top John Le Carre novel but there we are, nine years on, and (although currently out of print) it's not exactly difficult to track down a first edition today! As well as this exciting flash there was an even more exciting embossed red logo which, if waggled ferociously under the light, glows...well, red! Was this the reason for the high price tag of £1.25?

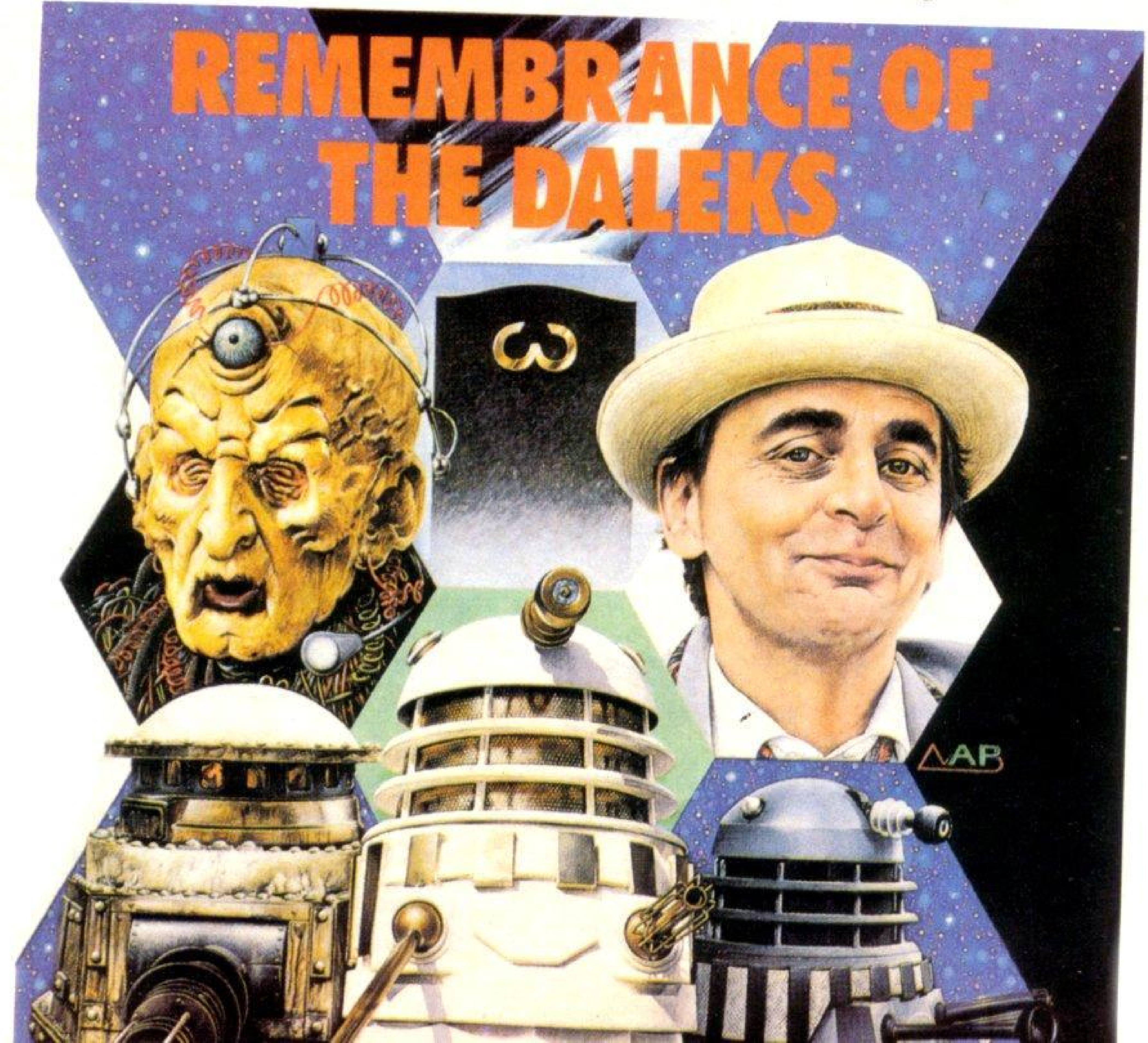
The content of the book itself was one of those totally unimpressive Terrance Dicks efforts. It contains not only one line of text without any spaces whatsoever, but also a whole paragraph of unintelligible garbage which looks as if the typesetter sneezed onto it! 128 pages (standard length then, you know!) of large type, and only the last line being of any real significance, a treat Terrance re-used equally effectively recently in his novel of *Planet of Giants*.

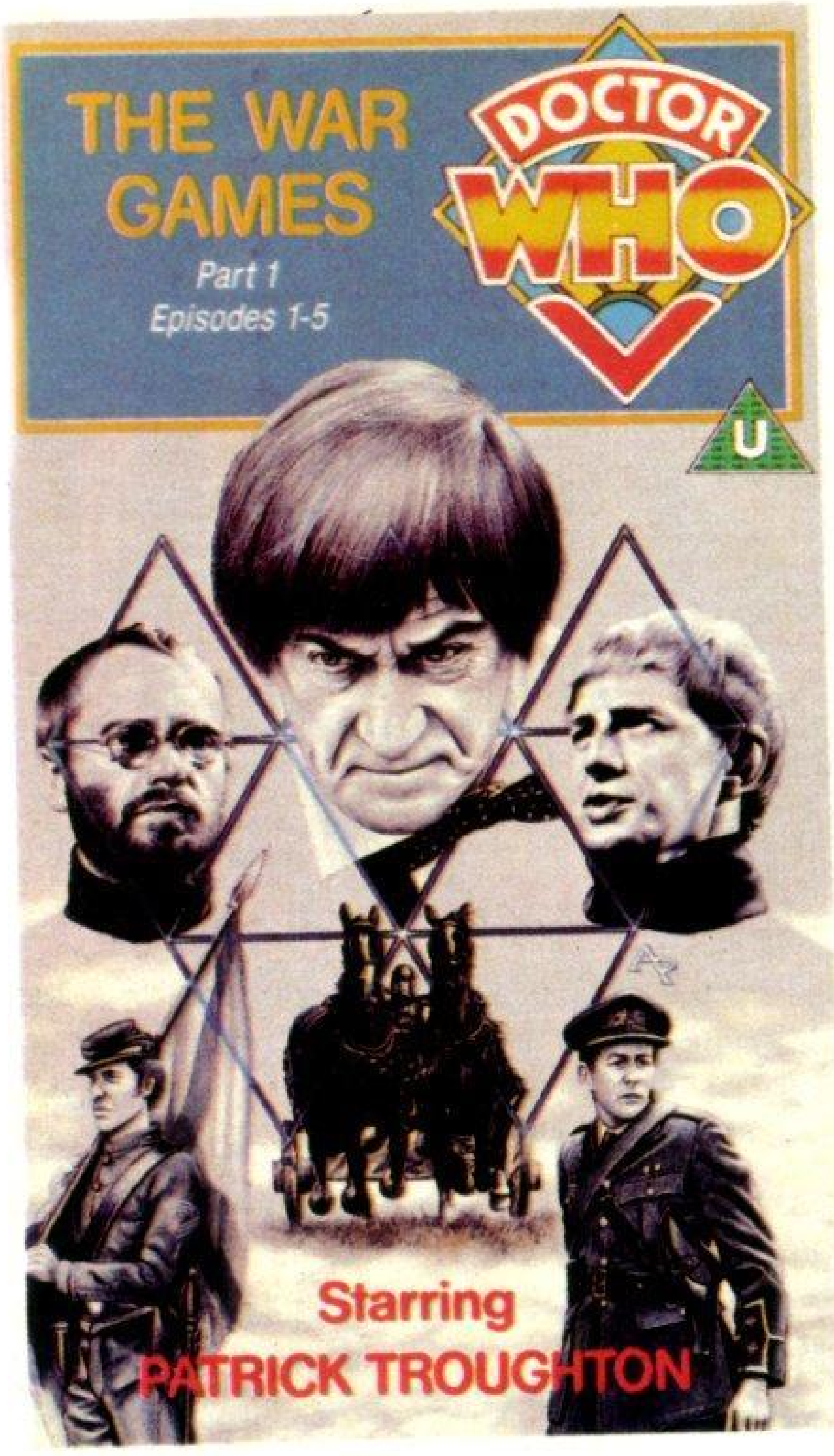
THE WAR GAMES

Now by way of a link, Barry Norman style (and why not?), mention of *An Unearthly Child* being repeated nine years ago, brings me neatly to Auntie Beeb today and their final realisation that *Doctor Who* videos actually sell better when they're unedited, not glued badly together and don't have naff collage-style photo covers.

The BBC Video of *An Unearthly Child* is a quite wonderful record of the start of one of the most important sagas in British television history. It is terrific quality, well presented and, as I said, unedited (although the *Next: The Dead Planet* tag line has been lopped off the end, but so what – it was only a caption, not footage). CIC Video have been issuing old *Star Trek*, unedited and in order, regardless of the individual episode's merit for a few years now to great financial success. With the release of this tape and also the double package of *The War Games,* again with an excellent Alister Pearson cover, the future must surely look good for more *Doctor Who* on video. With repeats of the show now set for the Galaxy channel of British Satellite Broadcasting, it surely can't take too many members of the BBC Enterprises Brains Trust to realise they're onto a winner here.

The War Games, by the by, is ten vintage Troughton episodes which, despite Malcolm Hullke's reservations when he wrote the novel, might be long but it has a charm that saves it from the boredom he reckoned it had. Okay, so certain episodes had cliffhangers that were neatly side-stepped the following episode (Hi to Episode eight!). Despite this, the whole serial has such an epic feel to it that I'd welcome any big budget so-called movie that has a story as exciting as this.





Top kudos must go to Edward Brayshaw and James Bree on the acting front as two of the best villains ever in the series, and to the production design (I guess set designer Roger Cheveley must have been feeling very groovy and fab back in the swingin' sixties when he designed the sets, very swirly, very basic, but terribly effective). The final episode is the one everyone waits for with baited breath, and it's certainly not a let down, with one heck of an emotional climax. Good on BBC Enterprises for doing these three tapes, let's have more as soon as possible.

REMEMBRANCE OF THE DALEKS

And now, back to 1988. Still linked to *An Unearthly Child* (neat, huh?), we find Ben Aaronovitch's adaptation of his first script for the programme, *Remembrance of the Daleks* set scant days after the events of that very first episode. Viewers of the BBC video may be wondering just why old Doctor numero uno was out so late at night in the fog. Truth be told, he was dumping a coffin at the undertakers, ready to be buried the next day. Trouble is, Ian and Barbara turn up and the Doc has to wait twenty-five odd years before he can go back to 1963 and put the Hand of Omega where it belongs.

In this novel, which by the way is simply the best Target book of the last ten years, if not the best of all, some chapters are introduced by an excerpt from other relevant books, be it *The History of the United Nations Task Force* or *The Children of Davros* (or various others). Each chapter has a time rather than title and the depth of characterisation of each and every character (I love the Special Weapons Dalek, hope he escaped with Davros) make this book not just a hugely enjoyable read, but an almost unbelievable one.

Someone I know who regularly flicks through my *Doctor Who* books but is not a fan reckons that this is the first one that can be read as a novel in its own right, needing no pre-knowledge or even interest in the tv programme. Whether that's entirely true or not, it is without a doubt such a refreshing read that it's the only (and I do mean only) book I have ever reviewed that I've read more than once, before writing about it to confirm that it really was as good as I thought. Not only did John Nathan-Turner and Andrew Cartmel find some terrific story writers in the last few years, but most of them have turned out to be pretty good novelists as well – Briggs, Curry and Platt are all as excellent at prose as they are scripts.

Of course the whole thing is excellently surrounded by Alister Pearson's labour of love, the highly intricate almost photographic front cover, where each and every inch of the three Daleks looks so real and richly detailed it's hard to remember that it is indeed a painting. I'm looking forward to *Battlefield*, because if this is the sort of book Ben Aaronovitch can do from such an excellent tv show, imagine what an improvement the novel of *Battlefield* has to be!

FANZINES

Finally this month, it's fanzine time! Sitting in front of me is a large pile of magazines which I shall attempt to cast an at least cursory glance over. Top of the pile is *Antonine Killer,* a brilliant collection of articles and top-notch fiction, put together with a degree of intelligence and wit rarely seen together these days in A4 sized fanzines. The printer that was used could do with a lesson in line spacing (it's awfully hard on the eyes, folks) but a swift look down the list of contributors is enough to guarantee a good couple of hours reading. Nice cover, too.

One thing a lot of fanzine editors spend their time doing (and when I edited a 'zine back in the early Eighties, I did it as well) is telling their readers what music they listen to whilst writing/editing/drawing/whatever. I'm not sure what the point is, but it does seem to be habit forming. Over in *International Electromatix* The Cure and Soft Cell seem to be the order of the day amongst the almost compulsory reviews, tables and guides, fiction and humour (nice set of fake scripts in Issue 4). Best thing in the magazine is the open forum to get readers to submit a sort of *Desert Island* Doctor Who *Stories*. Not the first fanzine to do it by any means, but it's always a fun idea.

U2 seem to be faves amongst the gang in Surrey who produce the superb *Auton* magazine. A terrific sense of fun oozes out of the magazine, whether it be a rather cynical observation of the unexpectedly popular **DWM** signing in London last year, to an absurd interview with Sarah Sutton, all of which is liberally spiced with Richard Johnston's quite amazing artwork. Loved it.

Celestial Farmyard and *Whotopian* share the same potential fault, both good magazines, rather traditional formats (but *CF* is also terribly amusing) but having found that *Doctor Who* is a rather good tv show right now, they seem to still need something to be destructively critical about and so turn their attention to the *Doctor Who* Appreciation Society.

Now, I'd never admit that the DWAS is the most wonderful of organisations, and the last eighteen months have seen some quite appalling errors of judgement creep into the committee's decisions, but at a point where it seems to be realising those errors and the new administration has tried to do something about them, it isn't really fair to lay into the DWAS quite so viciously. *Celestial Farmyard* especially, I thought, tainted its otherwise great content with pointless material.

Finally, *Yeti Comix,* Paul Cockburn's highly original and amusing little cartoons gathered into one publication, featuring the exploits of Duck Dodgers, The Stickman and of course, the title character. Don't miss this one.

◆

CONTACTS

Yeti Comix: Paul Cockburn, 1f1 30 Clouston Street, North Kelvinside, Glasgow G20 8QU.

Auton: Robert Hammond, "Broadwood", 19 Wolseley Road, Godalming, Surrey GU7 3EA.

International Electromatix: Simon Thomas, 15 Highbanks Road, Hatch End, Pinner, Middlesex HA5 4AR.

Celestial Farmyard: Adrian Farmer, 24 Stewart Street, Riddings, Derby.

Antonine Killer: 11 Burnham Grove, St Anthony's Estate, Walker, Newcastle, Tyne & Wear NE6 2LX.

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A MINE OF INFORMATION

Boxtree Ltd have published *The Encyclopedia of TV Science Fiction* by Roger Fulton (£17.95). This is a veritable mine of well-researched information on science-fiction shows both home grown and imported which have aired on the BBC and ITV networks since 1951. As with other landmark television series, *Doctor Who* is accorded a detailed story-by-story listing of writer, director, synopsis, cast and transmission dates. Running up to the end of last season with *Survival,* it is the longest single entry in the book, occupying 44 pages out of 600.

There are also fascinating entries on 250 other shows such as Terry Nation's *Blake's 7, Survivors* and his abortive *The Incredible Robert Baldick,* Douglas Adams' *The Hitch Hiker's Guide to the Galaxy,* Chris Boucher's *Star Cops* and the Barry Letts/Terrance Dicks venture *Moonbase 3.* A must for all SF tv devotees.

Andrew Pixley

EPISODE GUIDE

SEASON 22: COLIN BAKER

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
6T	**ATTACK OF THE CYBERMEN** by Paula Moore Dir: Matthew Robinson	2	Eric Saward				5.1.85 12.1.85	Last appearance of Lytton, played by Maurice Colbourne. The Doctor tries to repair the TARDIS' chameleon circuit, with peculiar results. Brian Glover played Griffith, Terry Molloy, Russell, Michael Kilgariff the Cyber Controller and Faith Brown, Flast.
6V	**VENGEANCE ON VAROS** by Phillip Martin Dir: Ron Jones	2	Phillip Martin	144			19.1.85 26.1.85	Nabil Shaban played Sil, Martin Jarvis the Governor and Jason Connery, Jondar.
6X	**THE MARK OF THE RANI** by Pip and Jane Baker Dir: Sarah Hellings	2	Pip and Jane Baker				2.2.85 9.2.85	First Rani story, character played by Kate O'Mara. Anthony Ainley played the Master and Terence Alexander, Lord Ravensworth.
6W	**THE TWO DOCTORS** by Robert Holmes Dir: Peter Moffatt	3	Robert Holmes				16.2.85 2.3.85	Patrick Troughton returns as the Second Doctor, with Frazer Hines as Jamie. Jacqueline Pearce played Chessene, John Stratton, Shockeye and Laurence Payne, Dastari. Location work in and around Seville, Spain.
6Y	**TIMELASH** by Glen McCoy Dir: Pennant Roberts	2	Glen McCoy				9.3.85 16.3.85	Paul Darrow played Tekker, Robert Ashby, the Borad.
6Z	**REVELATION OF THE DALEKS** by Eric Saward Dir: Graeme Harper	2					23.3.85 30.3.85	The Daleks capture Davros. Terry Molloy played Davros, William Gaunt, Orcini and Alexei Sayle played the DJ.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).

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